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THE LOUVRE, OF PARIS, IS SO VAST IT CAN BE PHOTOGRAPHED COMPLETELY ONLY FROM THE AIR.  
THIS VIEW SHOWS THE NOTED PAVILLON DU RICHELIEU.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

VOLUME XXIII

FEBRUARY, 1927

NUMBER 2

## PLEA FOR A NATIONAL GALLERY OF ART

By WILLIAM H. HOLMES

*Director, National Gallery of Art, Smithsonian Institution*

**I**DEALLY developed the National Gallery of a great nation should embody in its collections not only the limited range of products known as "the Fine Arts", but examples of the highest achievements of human handiwork in every branch in which the exercise of taste is an essential factor. The collections of the National Gallery of a progressive people should not be thought of as a source of esthetic pleasure alone, but as the foundation upon which not only the art future, but in large measure the industrial and economic future, of the nation must be built.

Washington is the nation's city, and the development and support of its numerous national institutions is the responsibility not only of the people of Washington, but of every American citizen from the Atlantic to the Pacific. The appeal for a building to house the present art collections and to provide for future growth must therefore be

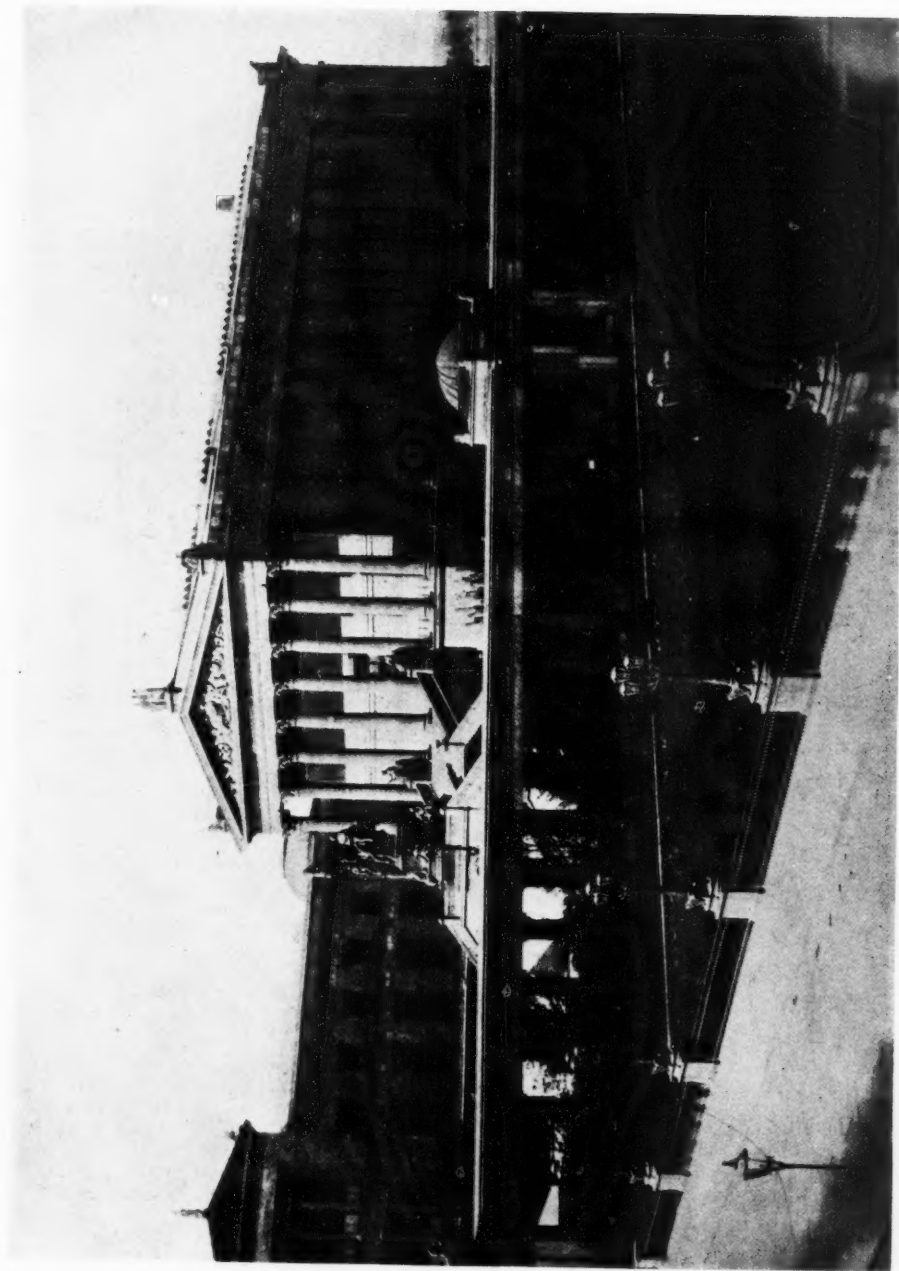
made by and for the whole people, and since America is the richest nation in the world and thus from necessity a future art centre of the world, they should demand that this gallery rival all other kindred structures in architectural perfection and adaptation to its purpose. It should be built with a view not only to the place that American art holds today and must hold tomorrow but even to the far future, since art in its material forms is the most enduring, as well as the most precious, heritage of a people. A National Gallery is thus of necessity the property and responsibility of the people in the fullest sense, and should represent by the perfection of its building and the character of its contents, as well as the manner of their presentation, the place held by America in the scale of civilization.

Two important questions demand answer. Shall the richest nation in the world hold its purse strings while the



THE BRITISH MUSEUM, IN THE HEART OF LONDON, COVERS THE ENTIRE RANGE OF HUMAN ACTIVITIES FROM THE EARLIEST TIMES WITH ITS SUPERB COLLECTIONS.





THE GREAT NATIONAL GALLERY IN BERLIN, GERMANY.

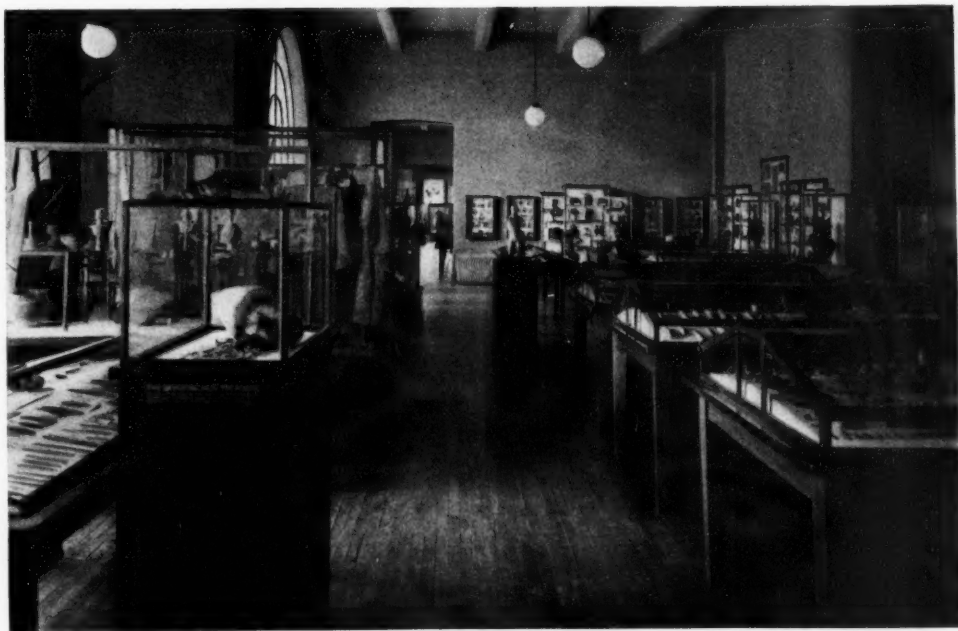


THE RIVER FAÇADE OF THE UFFIZI PALACE, IN FLORENCE, ITALY, CONVEYS NOT THE SLIGHTEST CONCEPTION OF THE GLORIOUS COLLECTIONS WHICH IT AND ITS FELLOW, THE PITTI PALACE, CONTAIN.



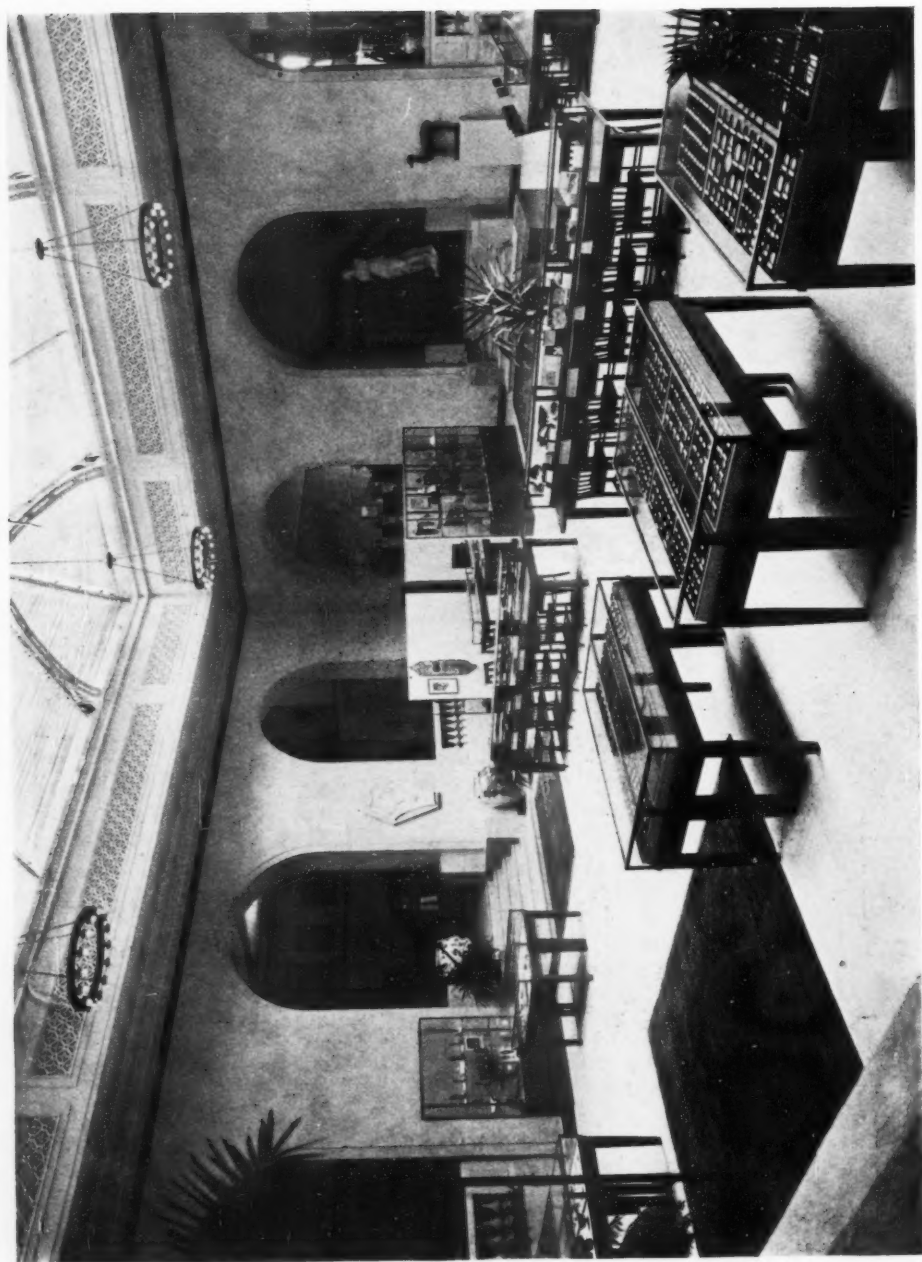
*Courtesy the Ontario Museum*

THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, AT TORONTO, CANADA.



*Courtesy the Ontario Museum*

A VISTA AMONG THE CASES IN THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, AT TORONTO, CANADA.



*Courtesy the Newark Museum*  
SOME OF THE SMALL COLLECTIONS IN CASES IN A COURT OF THE NEWARK MUSEUM, OF NEWARK, NEW JERSEY.

## ART AND ARCHAEOLOGY

currents of culture-progress sweep by and the opportunities of acquirement are forever lost? Shall the richest nation in the world stand hesitatingly by the wayside holding out its palm for charity, hoping that some citizen may have a few millions to entrust to a beggar nation to build a monument to himself? Should the richest nation in the world not rather stand upon its dignity declining gifts which, if accepted, would tend to postpone the erection of a real National Gallery indefinitely?

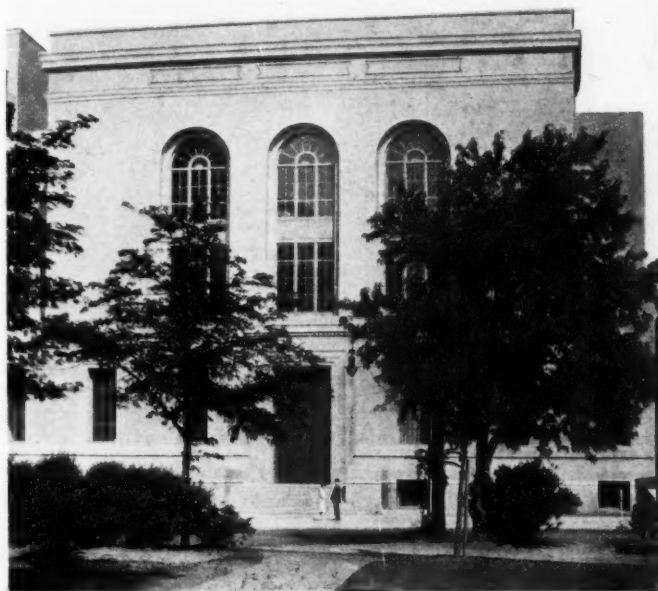
An enlightened people with unlimited resources should found its own great Art Institution as a culture nucleus and permit, if it likes, the assemblage within or without its walls of individual units of art, gifts or bequests, which shall take the names of the donors, serving at one and the same time the purposes of the national foundation

and as memorials to the donors. The essential prerequisite of this foundation is a Gallery building worthy of the nation. With such a building, Washington would attract art contributions of the highest order, enabling it in the near future to take a leading place among the art centres of the world.

But it should not be forgotten that provision for acquirement by purchase of art works of all classes is absolutely essential. Otherwise the collections, however vast, would remain an assemblage of more or less imperfectly related units.

Visitors to Washington who know the principal American cities and who have visited the capital cities of other nations, each with its treasures of art and its splendid art establishment, must have a distinct sense of disappointment and perhaps even of chagrin

when they realize that in their capital city the keystone of the culture arch is missing—that there is no national art foundation and that the nation as such does not recognize art save incidentally. Although monumental memorial art works are found on every hand no attention has been given to art for art's sake. No adequate provision has been made for even the care of the gifts of art works already owned by the people; and, what is vastly more unfortunate, no provision is made for the reception and care of such contributions



*Courtesy the Newark Museum*  
THE NEWARK, NEW JERSEY, MUSEUM OF ART.

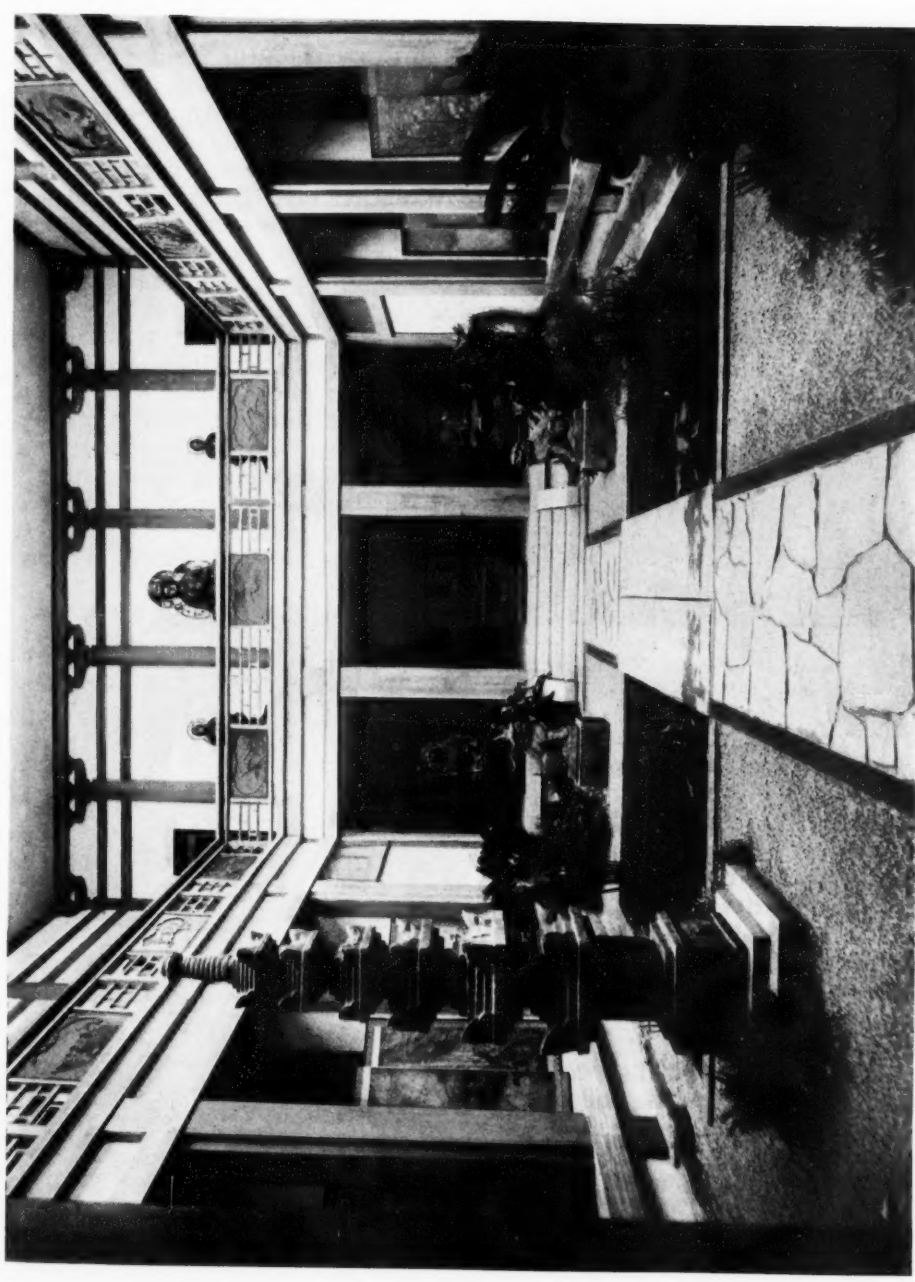




*Courtesy the Museum of Fine Arts*  
THE EVANS MEMORIAL WING OF THE MUSEUM OF FINE ARTS IN BOSTON, MASSACHUSETTS.



THE EVANS MEMORIAL WING OF THE MUSEUM OF FINE ARTS IN BOSTON, MASSACHUSETTS.



THE JAPANESE GARDEN IN A COURT OF THE MUSEUM OF FINE ARTS, IN BOSTON.  
Courtesy the Museum of Fine Arts

## ART AND ARCHAEOLOGY



*Courtesy the Museum of Fine Arts*

A REMARKABLE HEAD OF APHRODITE ON EXHIBITION IN THE MUSEUM OF FINE ARTS, BOSTON.

of art works as patriotic citizens may wish now and hereafter to devote to the enrichment of the nation's city and to the cultural advancement of the American people.

By a well-known law of culture gravitation, art drifts toward the centre of wealth of a people; but Washington is not a centre of wealth and is thus of itself practically helpless. Unless the people generally awaken to their manifest duty to themselves and to the country, and assign this law to the scrap-heap, the remarkable inflow of art works from abroad and of art production within, now prevailing, must pass ungarnered, and other cities having available wealth but local claims only will absorb it all. The capital of the nation will, from the lack of a gallery building, mourn a lost oppor-

tunity and remain indefinitely in esthetic poverty. Great buildings and monumental sculptures may in cases be masterpieces of art, but they exist primarily for memorial purposes or as embellishments for the cities' buildings and parks. All works of art belonging to the nation, save the architectural and the larger open air monuments, should find a home in its treasure house of the beautiful—the art gallery or museum of which we dream.

The nation has already in Washington the nucleus of a collection of art works. The initial steps were taken when the Smithsonian Institution was founded in 1846; but little progress was made for more than a half century. Early in the present century a number of important gifts were received and were cared for in such spaces as were



*Courtesy the Museum of Fine Arts*

EL GRECO'S MASTERY AS A PORTRAIT PAINTER IS EVIDENT IN HIS LINENESS OF FRAY FELIX HORTENSIO PALLAVICINO, OWNED BY THE MUSEUM OF FINE ARTS IN BOSTON.

## ART AND ARCHAEOLOGY

found available in the Institution's buildings of the period. More recently other collections—prominent among which are the Evans, the Harriet Lane Johnston, the Ralph Cross Johnson and the war portrait collections—were housed in the new Natural History building in spaces commandeered for the purpose, the natural history collections to make this possible being crowded back upon themselves, notwithstanding the strenuous objections of the curators of the scientific departments. Other art collections be-

disaster. For the twenty years from 1900 to 1920, the period during which space was obtainable by the crowding process, accessions averaged half a million dollars a year in estimated value. Since 1920, due to lack of accommodations, little of importance has been offered or received, since no collector is willing, howsoever patriotically inclined, to entrust his treasures to an institution which is not prepared to care for and exhibit them. With a gallery such as the nation should have, the Institution could count with certainty on acces-



*Courtesy of the Museum of Fine Arts*

THE MUSEUM OF FINE ARTS IN BOSTON IS ONE OF AMERICA'S MOST BEAUTIFUL STRUCTURES.

longing to the Smithsonian Institution, of which Institution the Museum, the Gallery and other Departments are branches, have for lack of gallery space never been brought together. Among these are the collections of graphic arts, ceramics, textiles, metal work, etc.

But it should be distinctly understood that the building for which this plea is made is not intended for the accommodation of these various misplaced collections alone. The vital consideration is space for the acceptance and display of such collections as a rapidly developing art future should have in store for a rapidly growing nation. Let the story of the past tell the story of arrested growth and threatened

sions amounting to a million or millions every year. In ten or twenty years—let us lay particular stress upon this point—the loss thus indicated would amount to a sum sufficient to build the greatest gallery building in the world.

Washington is fast becoming the Mecca of all Americans, and the facilities for travel by water, by rail, by the automobile and by the flying machine make the pilgrimage a pleasure trip of a day or a week. With its splendid administrative and executive establishments, its monuments, its museums, its galleries, its libraries and its research and educational institutions it is bound, as the years pass, to



Edition Photograph

THE STATELY IMPERIAL-AND-ROYAL MUSEUM OF VIENNA, AUSTRIA, IS RICH IN THE ART TREASURES OF CENTURIES.



THE FIFTH AVENUE FAÇADE OF THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY.  
*Courtesy the Metropolitan Museum*





*Courtesy the Cleveland Museum*

"THE HOLY FAMILY", OWNED BY THE CLEVELAND MUSEUM, IS IN GRECO'S MOST CHARACTERISTIC MANNER, BUT IT ALSO SHOWS THE GREAT CRETAN AT HIS MOST VIVID BEST.





*Courtesy the Cleveland Museum*

THE CLEVELAND, OHIO, MUSEUM OF ART FROM THE SOUTHEAST.

take on something of the characteristics of a great university with a national and even a world-attendance.

The present appeal is intended to bring a definite knowledge of the unfortunate state of our national art to the attention of the American people, who should know that not only are we without recognition of art as a national

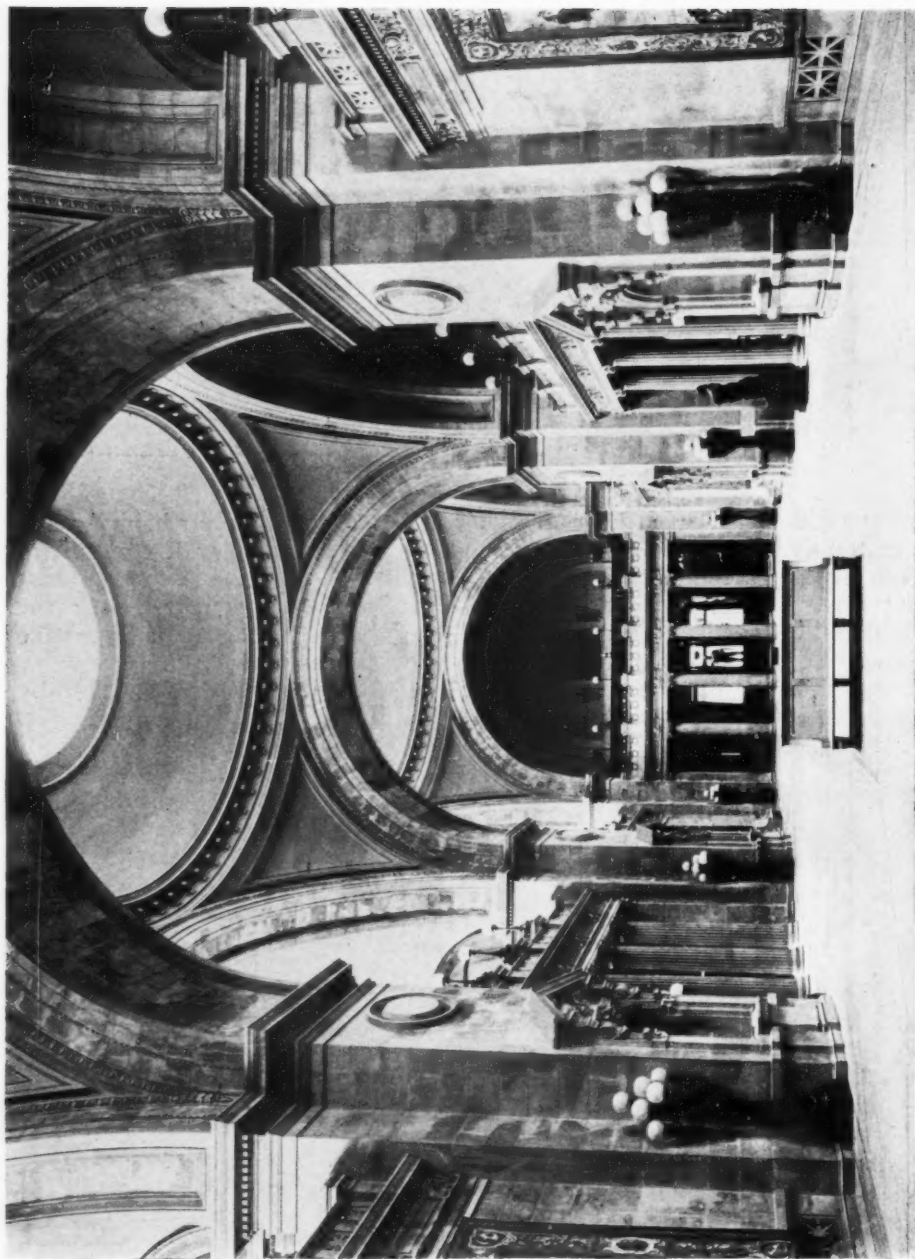
asset, but that we are far behind other nations in the particular department of culture which characterizes the highest civilization. It is sought to stir the pride of a people unaccustomed to take a second place in any field.

The active part now being taken by women in public affairs is most promising. They are advancing year by year



*Courtesy of the Pinakothek*

ONE OF THE FAÇADES OF THE STATE MUSEUM OF ART IN MUNICH, BAVARIA, KNOWN AS THE PINAKOTHEK.



*Courtesy the Metropolitan Museum*

THE METROPOLITAN MUSEUM OF ART IS AMERICA'S GREATEST CONCEPTION THUS FAR OF THE MEANING  
AND FUNCTIONS OF ART IN LIFE.



THE PIERPONT MORGAN WING OF THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY.  
*Courtesy the Metropolitan Museum*

## ART AND ARCHAEOLOGY

to higher aims and broader spheres of activity and very especially in all matters of taste. The esthetic future of the American people is largely in their hands. In personal refinements, in the care of the home, in society and in the schools they are habitually concerned with matters of taste; in the various ordinary activities of everyday affairs their uplifting influence is constantly felt, while men absorbed in the struggle for wealth, position and the development of great enterprises are apt to regard mere matters of taste or the cultivation and promotion of the beautiful as secondary or non-essential. They do not realize that all branches of

creative activity require the constant exercise and supervision of taste, and that the superiority of the product depends largely not on freak developments which come so often to the front, but on the general level of the taste of the people as a whole.

Few realize that art values are real values more permanent and paying a larger interest than any other class of holdings. Though these values are at once estimated in dollars and cents they are actually a subtle uplifting influence serving as the centuries pass to keep a nation in the forefront of civilization.

Fortunately the women of the country are already taking active interest in our particular need, the erection of a National Gallery building in Washington. They are not slow to realize that a great gallery building would bring together in the National Capital the highest examples of the embodiment of beauty in every branch of material art—architecture, sculpture, painting, engraving, textiles, ceramics, metal-work, mosaic, and the almost limitless range of arts of the person—as well as in the limitless range of things of use. Ideally developed, it is the greatest school of art that can be conceived.

But quite aside from the responsibility of providing for the cultivation of art-appreciation and the uplifting



*Courtesy of the Pinakothek*

ONE OF THE PICTURE GALLERIES IN THE STATE MUSEUM OF ART IN MUNICH, BAVARIA, FAMILIARLY KNOWN AS THE PINAKOTHEK.

## ART AND ARCHAEOLOGY

of art-standards among the people, is the duty of providing for the preservation in perpetuity of all the treasures of art which come to us from the past or which patriotic citizens may wish to contribute to the heritage of the whole people.

Shall provision for a National Gallery building  
t h e n b e  
l o n g e r d e -

should come from the people, as there appears no other militant initiative. Let the people then make the appeal in a voice that shall be heard the length and breadth of the land.

While our scattered national art collections remain unwelcome intruders in the home of science—the Natural

H i s t o r y  
b u i l d i n g — i t  
s h o u l d n o t

### THE HARVEST OF THE ARTS OF TASTE

TEXTILES

CERAMICS

SCULPTURE

BUILDING

ART MUSEUMS

OF

THE WORLD

A NATION'S ATTENTION TO ART

IS THE PRIME TEST OF

A NATION'S CIVILIZATION

MOSAICS

METAL WORK

GLASS

LACQUER

laid? Shall America fall farther and still farther behind the world in

matters of art, and shall we admit that in America national art is to be subordinated, now and always, to purely material interests? Shall Washington, our capital city, devote millions upon millions to the beautification of the city and neglect to establish in its midst an institution which represents the climax of the esthetic—of the beautiful as developed not only in the nation but in the world? Sooner or later national pride becoming aroused will demand the founding of a great National Gallery. The appeal

#### PAINTING

PORTRAIT - FIGURE - LANDSCAPE - MARINE

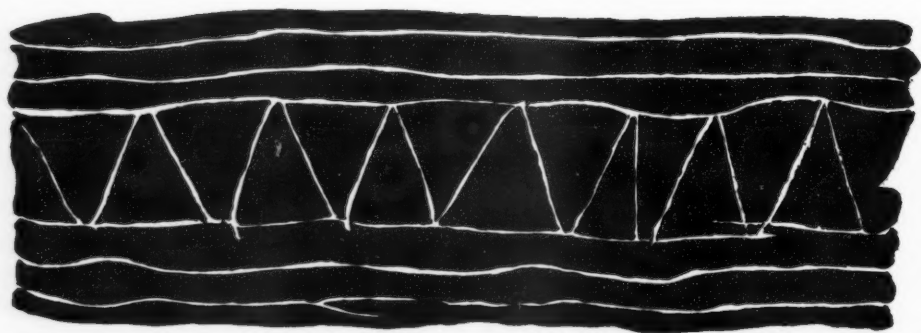
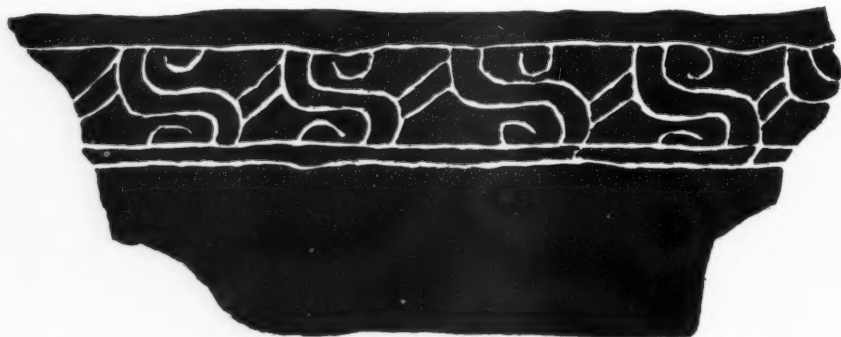
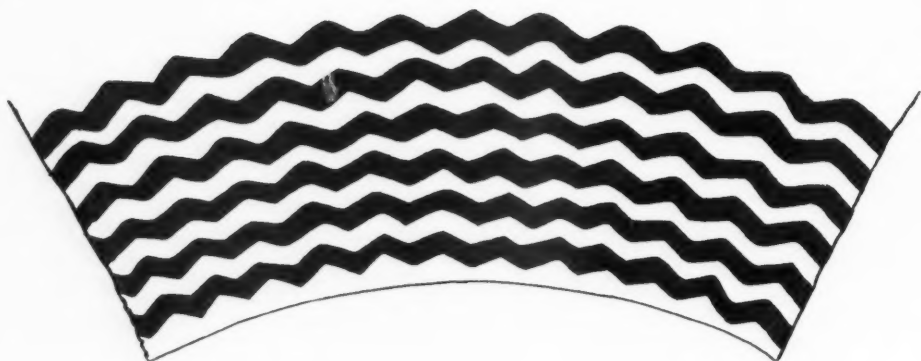
The "Personal Adornment" Arts:

JEWELRY, COSTUME, ETC.

be forgotten that the vast collections of American history, a most im-

portant national responsibility, are also intruders in the overcrowded halls of the Museum. These should be allowed for at least temporarily in the proposed gallery building, for which tentative plans have been prepared. Today the number of square feet occupied by these two misplaced collections approximate 150,000 square feet of floor space. As the country grows and the centuries multiply this stage will be but as the childhood period of two great National Institutions.





SPECIMENS OF MEXICAN ARCHAIC DECORATED POTTERY, SKETCHED FOR ART AND  
ARCHAEOLOGY BY DON RAFAEL YELA GUNTHER.




# CULTURAL EVOLUTION IN GUATEMALA AND ITS GEOGRAPHIC AND HISTORIC HANDICAPS

By MANUÉL GAMIO

(Translated from the original Spanish by Arthur Stanley Riggs)

## PART III: TECHNICAL DATA ON WHICH THE PREVIOUS ARTICLES HAVE BEEN PREMISED

 THE observation, and the selection, fixation and classification of the cultural characteristics to which reference has been already made in this study, are based upon the personal interpretation of the writer, but as this may be vitiated by errors of which he is not conscious, it seems advisable to set forth here the logical mechanism employed in making the interpretation.

It has been affirmed in the preceding articles that the most ancient ceramics and sculpture of Guatemala are allied to the Archaic cultural type of pottery and sculptures in Mexico, because not only do analogies exist between the two, but there are also so many specimens relatively identical that we feel the right to generalize. To prove the legitimacy of the generalizations already established, a comparison must be struck between the collection shipped from Guatemala to the Archaeological Society of Washington and now on exhibition in the U. S. National Museum, the illustrations which have accompanied these articles and the other collections from Guatemala in this country, and the Archaic specimens of Mexican origin to be found in both Mexico and the United States. A

comparative analysis may be made also by examining the following publications: *Text and Album of the International School of American Archaeology and Ethnology*, by Boas and Gamio; *The Excavations of the Pedregal of San Angel and the Archaic Culture of the Valley of Mexico*, by M. Gamio (*American Anthropologist* XXII, No. 2); and the articles published by the Dirección de Antropología of Mexico: *Minor Arts*, and *Anthropomorphic Sculptures by the People of the Valley of Teotihuacán*. It should be noted that the collections of Archaic type in the Museums of both countries—this applies equally to those emanating from both Guatemala and Mexico—are very rare and the specimens few in number. Studies of them are still scarcer. Nevertheless, certain comparisons may be made and certain generalizations put forward tentatively.

As for analogies and identities between the Archaic Toltec type of Mexico and the Primitive Maya, it will be sufficient to compare the museum collections proceeding from Teotihuacán and other Toltec regions with those from corresponding sources in Guatemala, chiefly from the sedimentary region.

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Finally, compare the architecture of Toltecs and Archaic Toltecs in Teotihuacán and Hueixtla, Valley of Mexico, with those in the Guatemalan sedimentary cordillera.



A NEO-ARCHAIC INCISED BOWL FROM THE CEMETERY AT SALCAJÁ, GUATEMALA.

### II: GEODYNAMIC ACTION AND ITS EFFECTS UPON CULTURAL DEVELOPMENTS

Although Montessus de Ballore prepared a catalogue of earthquakes in Central America, and though other investigators have concerned themselves with the same theme, nothing special of a scientific character covering Guatemala has resulted. Don Claudio Urrutia, author of the best geographical map of the country and a competent seismologist, is authority for this statement. During the régime of President Estrada Cabrera a seismological station was installed, only to be destroyed by the earthquakes of 1917, the records also being lost. At present a new station is under construction. Señor Urrutia will be placed in charge when it is completed. Accordingly, basing the observation solely upon the effects produced by geodynamic action upon prehispanic, colonial and modern edifices, it is possible to make an empirical classification of the seismic and non-seismic regions of the country.

Guatemala lies at the intersection of two lines or zones of maximum seismic intensity—the circumpacific line and the Mediterranean depression. Moreover, there exists an axis or line of fragility [faulting] at least three hundred miles in extent, marked by volcanoes which extend from west to east in the southern eruptive cordillera, namely: San Antonio, Lacandón, Tacaná, Tajumulco, Cerro Quemado, Zunil, Santa María, San Pedro, Santo Tomás, Santa Clara, Atitlán, Tolimán, Acatenango, Volcán de Agua, Volcán de Fuego, Pacaya, Cerro Redondo, Tecuanburro, Jomaytepeque, Moyuta, Amayo, Chinco, Colima, Iztepeque, Suchitán, Alzatate, Tactual, Jumay, Tobón, Monte Rico, Ipala, Ticanlú, Quetzaltepeque.

Accordingly, the character and distribution of Guatemalan architecture are as follows:

I: In the eruptive, southern cordillera, true edifices were not constructed during the prehispanic epoch, as is shown by the fact that the Archaic and Neo-Archaic mounds are remains of solid and elemental constructions of clay and adobe, as can be shown at Miraflores and Arévalo. On the other hand, during the colonial and modern periods, edifices and cities have been built in this region, only to be successively destroyed. The notable example of this is the capital of the country, which has been in continuous destruction and reconstruction from 1541 to 1918. From the foregoing it may be deduced that this zone is intensively seismic and that the Archaics and Neo-Archaics could live in it only because they did not construct solid edifices.

II: In the sedimentary cordillera of the north during the prehispanic era, there were built structures of heavy weight and relatively little height.

## ART AND ARCHAEOLOGY

These do not appear to have been greatly affected by earthquake, as may be observed in the monuments of Quen Santo, Chaculá, Zaculeo, Utatlán, Pueblo Viejo, and others. Colonial and modern edifices in this region have suffered to some extent from earth movements, but do not seem to have been objects of destruction such as has occurred in the eruptive zone. Accordingly, this field may be considered semi-seismic or weakly seismic.

III: In the Petén zone, and in the Mexican regions of the Historic Maya type which are contiguous to it on the west, north and east, there are numerous lofty structures with beautiful and elaborate top-story ornamentation. These edifices would never have been projected had there been any likelihood that they might be affected by local earthquakes. Buildings erected in these regions during colonial and modern times have generally suffered no ill effects from shock. In general, therefore, this region may be regarded as non-seismic.

### III: STRATIGRAPHY

In the relatively short time allowed for the field work of The Archaeological Society's expedition, and governed by the special conditions imposed upon sedimentation by the remarkable orography of the country, the writer made six stratigraphic excavations, three of which yielded significant material. The experience demonstrated that the ideal sites for stratigraphic investigations are the *dry sealed cuencas* (depressions: lake-beds; sometimes, gorges) *found in the immediate vicinity of sites\** where superficial vestiges of ancient and terminated human habitation are to be found. The slopes of access to these *cuencas* form a relatively slight angle

\* The italics are Dr. Gamio's.



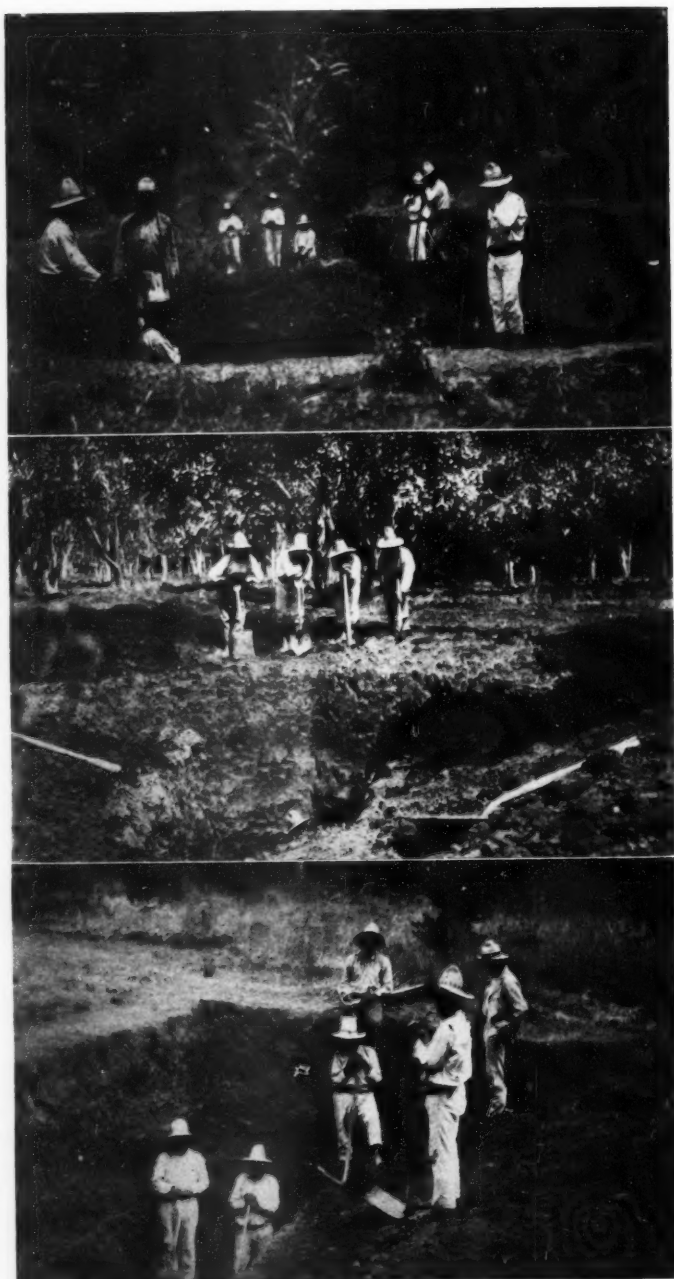
A HEAD FROM THE VITALINO ROBLES COLLECTION.  
PAINTED FOR ART AND ARCHAEOLOGY BY DON RAFAEL  
YELA GUNTHER.

with the bottom, which contributes to the formation of regular parallel [horizontal?—Ed.] deposits of both geological and archaeological material. Though it is a digression, it is worth noting that the most interesting examples the writer knows are those in the Valley of Mexico. Tunnels and galleries drained these depressions of their waters, which previously had formed large lakes. Only one *cuenca* of this type was encountered in Guatemala in the preliminary reconnaissance. Two stratigraphic excavations made in it produced satisfactory results. This site is the bed of the lake which for more than half a century has existed in the environs of the capital city, on

## ART AND ARCHAEOLOGY

lands today included in the plantation of Miraflores.

The valleys, which are properly the lands situated at either side of the rivers, present conditions favorable to the regular deposit of geologico-archaeological strata, when the pitch of the slope between the river and the habitable centres is not too steep. If this pitch is abrupt, the wash is rapid and confused, and entire strata not infrequently slip down into the river. Unfortunately, practically all the valleys covered in the Guatemalan highlands are of this nature. Accordingly, the two excavations undertaken in the river-bed just outside Salcajá, gave negative results, notwithstanding that only a very short distance away there are ceramic deposits proceeding from the archaeological cemetery (of Salcajá). In Zaculeo, a site in the sedimentary cordillera which presents analogous orographic conditions, two other excavations were made. In only one of them did fragments of ceramics occur. These indicated the local exist-



THREE ASPECTS OF DR. GAMIO'S EXCAVATIONS IN THE CUENCA, OR DRY BED OF THE LAKE AT MIRAFLORES PLANTATION (see Table, page 76, for objects recovered).



## ART AND ARCHAEOLOGY

ence of determined cultural types but not their succession, since the strata had been geographically confounded, as their great dislocation demonstrated.

It must be borne in mind that the reconnaissance previously made in search of favorable sites in condition for stratigraphic investigation was both rapid and superficial. In consequence, it is not intended in what follows to base generalizations upon these personal observations of the writer. But a full explanation can be given of the three fruitful excavations referred to above, beginning with the two at Miraflores.

For the first excavation, made on the banks of the ancient lake, an area was fixed of 100 square yards—ten yards on a side. For the second, located in the middle of the dry bed of the former lake, a smaller area was chosen, covering twenty-five square yards. The depth of each layer removed was fixed at twenty inches, and in both excavations the work was carried down to a total depth of 160 inches. The distance separating the two excavations was approximately 200 yards. A more accurate identification of the sites was hardly necessary, as thousands of fragments of plain ceramics and obsidian were left exposed. The graphs (see page 76) were prepared on the basis of the strata thicknesses and the number and weight of the pottery fragments in each stratum. They take no place in the deductive conclusions, however, because such ceramic fragments are of interest only in a great series of excavations, to determine the areas of cultural extension and places of maximum and minimum habitation. As for decorated ceramics, only those bits were selected which presented motives representative of genuine decoration. Notwithstanding that the

depth and number of the archaeologically fertile strata differ in both excavations, the succession of cultures deduced from the material encountered is the same and appears in the following order: in the first and second strata of both pits there was a sporadic occurrence of Primitive Maya types; that is, an insignificant quantity of fragments of this character.\* In these same strata appeared a large proportion of Neo-Archaic type shards, and a trifling quantity of Classic Archaic fragments. In the other strata nothing but Classic Archaic and Neo-Archaic specimens were turned up. The proportion was very low for the former, very high for the latter. The logical conclusion, though of a purely local significance, of course, is that the Primitive Maya type is more modern than the Classic Archaic or Neo-Archaic. That these latter appear confused in all the strata studied, might suggest that both types were contemporaneous. This, however, could hardly have been possible in this locality, since from the point of view of their artistic evolution they present quite different degrees of development. To resolve this question a method of elimination was employed which consisted in separating the shards closely analogous to those of the Archaic type in Mexico. In what was left, the Neo-Archaic specimens were automatically isolated, since the difference between the Primitive Maya and the other two types is of such a nature that it is impossible to confound them. This identification was made only with a very small number of specimens, but this was sufficient to make possible preparatory deductions.

These conclusions of a purely local character constituted the initial bases

\*See the type graphs on p. 220, ART AND ARCHAEOLOGY, Vol. XXII, No. 6, December, 1925.

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of this study. It was possible later to give them the nature of a relative generalization by supplementing them with an analysis of the artistic evolution of fragments superficially encountered in other parts of the country. These consisted mainly of ceramics and architecture. In effect, in the collection made in the sepulchres of Salcajá, as well as in the private collec-



FRAGMENTS RECOVERED IN THE FIRST EXCAVATION AT MIRAFLORES BY DR. GAMIO.

tions examined—all from the eruptive cordillera—similar quantitative proportions between the cultural types were noted; that is, a great quantity of Neo-Archaic and very little Classic Archaic and Primitive Maya. On the other hand, in the few fragments discovered in the fertile excavation at Zaculeo, as in the collections studied which came from the sedimentary cordillera, there was marked ascendancy of the Primitive Maya types, less of the Neo-Archaic and very little indeed of the Classic Archaic. Finally, these conclusions were definitely integrated by a comparison between the elemental, proto-architectonic structures at Miraflores and Arévalo in the eruptive cordillera and the Primitive Maya architecture of the sedimentary cordillera.

[76]

### STRATIGRAPHIC EXCAVATION RECORDS FROM MIRAFLORES

First Excavation: Area excavated = 100 square yards.  
Depth = 160 inches.

Stratum	Objects found	No. pieces	Weight (lbs.)
First	Fragments: Plain	6,090	189
	Decorated	220	23
	Totals	6,310	212
	Fragments of obsidian	600	
Second	Fragments: Plain	1,912	84
	Decorated	182	22
	Totals	2,094	106
	Obsidian fragments	856	
Third	Fragments: Plain	3,310	94
	Decorated	200	20
	Totals	3,510	114
	Obsidian fragments	995	
	Mica (very little)		

It is noteworthy that most of the obsidian examined was found to be in nucleus form, or in industrial knives.

Second Excavation: Area Excavated = 25 square yards.  
Depth = 160 inches.

Stratum	Objects found	No. pieces	Weight
First	Fragments: Plain	31	1
	Decorated	00	0
	Totals	31	1
	Obsidian	1	
Second	Fragments: Plain	163	3
	Decorated	5	0
	Totals	168	3
	Obsidian	6	
Third	Fragments: Plain	377	7
	Decorated	179	4
	Totals	556	11
	Obsidian	64	
Fourth	Fragments: Plain	560	30
	Decorated	146	13
	Totals	706	43
	Obsidian	150	
Fifth	Fragments: Plain	744	45
	Decorated	190	19
	Totals	934	64
	Obsidian	159	
Sixth	Fragments: Plain	118	8
	Decorated	126	10
	Totals	244	18
	Obsidian	108	
7th and 8th Strata, sterile.			

[The following paragraphs were Englished by Dr. Gamio personally.]

Having observed in Guatemala a certain stratigraphic confusion of cul-



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tures, such, for example, as the contemporaneous existence of the Neo-Archaic on levels corresponding to the Historic Maya or the Neo-Archaic in deposits contemporaneous with the Spanish conquest or even much later, it is opportune to mention the conclusions the writer recently arrived at in Mexico regarding similar phenomena. This digression is legitimate because the diffusion of Archaic culture and its differentiations in Mexico and Guatemala are closely related.

The general idea based on stratigraphic conclusions is that culture of the Archaic type developed in Mexico during a certain period of time. Then it became transformed into the Archaic Toltec, which in turn lasted a certain period and was then succeeded by the Toltec culture. This latter finally gave way to Aztec culture. This is satisfactory for the excavations in which the successive cultures appear in that order—excavations which, unfortunately and illogically, have been considered as typical. On the other hand, those very numerous excavations where the Archaic and Toltec appear mixed, or the Archaic is on a stratigraphic level above the Toltec, or where one or the other appears in levels of colonial times, have been completely ignored. That not very scientific unilateralism has been responsible for our attributing to the prehispanic peoples a conventional cultural evolution, in which the advance of its constituent elements is parallel, the channels it follows are regular, and the periods of duration and succession are definite and absolute. The most recent opinions the writer has formed on the matter are as follows: in general, the order above given—Archaic, Archaic Toltec, Toltec, Toltec Aztec and Aztec—is found in those places (in the Valley of Mexico,

for example) where, because of reasons of conquest or because of other factors—the Archaic group remained in the same place, its cultural aspects being gradually transformed by what was imposed on it by the Toltec and Aztec invaders. On the other hand, certain Archaic groups isolated themselves, as happened in Michoacán, Jalisco and



AN UNUSUAL SPECIMEN STUDIED BY DR. GAMIO IN THE VITALINO ROBLES COLLECTION. IT CAME FROM SALCAJÁ CEMETERY.

Colima. Not being influenced by foreign cultures, they evolved locally, preserving until probably after the conquest the fundamental and unmistakable characteristics of the Classical Archaic.

This is something that did not happen to the Toltec, which, although it descends from the Archaic, appears always radically differentiated from it. The Archaic types in regions of the States of Mexico, of Guanajuato, and of San Luis Potosí are also examples of

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a separation and isolation of the Classical Archaic, but since for reasons we do not know these groups suffered a very slow evolution—which we might call a cultural lethargy—their archaic characteristics persisted, and were transmitted during colonial times. In fact, even today in the culture of the Otomí tribes, and particularly in the decorations of their woven goods, traces are found of the original Archaic. With the Toltec culture something more or less similar occurs, for although we usually believe that it was completely absorbed several centuries before the conquest, the fact is that in regions such as Huexotle in the Valley of Mexico, and in others, the superficial strata show that Toltec cultural manifestations existed there at the time of the conquest.

Undoubtedly, therefore, on certain occasions the Classic Archaic culture continued uninterruptedly from the time of its remote arrival to the Mexico of our own days. Its development was very slow, and as it was isolated from

other cultures, its fundamental aspects varied but slightly, according to the degree of association with the Otomís. In other cases it had derivations or branches that also evolved without relation to other cultures, but more rapidly, until it acquired a morphological—but not an essential—differentiation from the Classical Archaic, as happened in the case of the Tarascos. Lastly, in Teotihuacán, Classical Archaic derivations came into contact with new migratory currents coming from the north with pro-Toltec characteristics. Evolving rapidly, this fusion produced the manifestation of Archaic Toltec culture which later became the Toltec, but already morphologically and essentially different from the Classical Archaic. Later invasions of Aztec character influenced this Toltec type, constituting the Aztec Toltec type which is the last to flourish in Teotihuacán.

[End of the part put into English by Dr. Gamio.]

[Dr. Gamio's technical data being too long for complete presentation in this issue, the remainder of Part III will appear next month, closing the series.]

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## THE COVER DESIGN

The combination front-cover plate of this issue is built up of photographs of the works of noted masters in some of the great art galleries of the world here and abroad. From left to right, the uppermost row of pictures are: *Family of Charles IV of Spain*, by Goya; *Virgin of the Rosary*, by Murillo; *The Forge of Vulcan*, by Velásquez. At the left side, the upper picture is *Lord Abercorn*, by Sir Thomas Lawrence; the lower, *Portrait of a Man Wearing a Large Hat*, by Rembrandt. At the right side, the upper portrait is that of *Madame Tulp*, by Cornelis-Jansen van Ceulen; the lower, *Josepha Boegart*, by Pourbus the Younger. The bottom row, from left to right, consists of *Doge Venier Presented to the Redeemer*, by Veronese; *Christ As a Pilgrim*, (received by the Brothers of the Monastery of San Marco), by Fra Angelico; *Presentation of (the child) Virgin in the Temple*, by Titian.

## MODERN SWEDISH DECORATIVE ART

By ALMA LUISE OLSON

FOR the first time in its history the Metropolitan Museum of New York City is giving space to a foreign national unit in the field of decorative art. Its exhibit of the work of the Swedish Handicrafts Association, which opened in the middle of January and will continue until the end of this month, represents a departure from custom on the part of the Museum, but the move does not indicate that the directors have inaugurated a new and continuing policy. They have selected this one foreign unit, which later will be sent to important museums in the Middle West, because of its outstanding merit. The Swedish exhibitors made a brilliant showing at the International Exposition of Applied and Decorative Arts held in Paris a year ago last summer and easily were accorded first place. Since then the workers have made marked forward strides in creating objects of beauty for everyday use.

It is fitting that this, the first introduction to America of Swedish industrial art, through the Metropolitan, should mean a breaking down of barriers; for the history of the movement during the ten or twelve brief years of its existence has been largely a challenge to tradition. The spokesmen, such critics and art-lovers as Dr. Gregor Paulsson, chairman of the Swedish Handicrafts Association, and Dr. Erik Wettergren, curator at the Swedish National Museum, have been insistent in their emphasis on the need for new art forms to suit our modern age. Art must speak the language of



ORNAMENTAL SILVER URN DESIGNED BY I. ÄNGMAN AND  
MADE BY THE GULDSMEDS AKTIEBOLAGET OF STOCK-  
HOLM.



TYPICAL SPECIMENS OF ORREFORS ENGRAVED CRYSTAL GLASS DESIGNED BY THE  
SWEDISH ARTISTS EDWARD HALD AND SIMON GATE.  
(Centre, top: "The Train of Bacchus", by Gate. Second row, at right: "Swedish Witch Riding a Pig", by Hald.)

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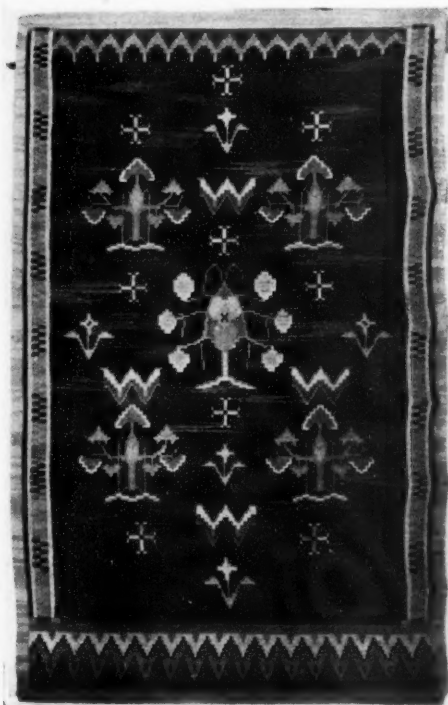
WROUGHT IRON GATES FOR A FUNERAL VAULT DESIGNED  
BY THE SWEDISH ARCHITECT E. G. ASPLUND.

the period to which it belongs. It must be true, sincere. And truth and sincerity never result from imitation of dead and outworn styles.

In art, as its history has shown, there is no absolute form. Renaissance style, for instance, yields to baroque. Each is an expression of social and political thought. We must interpret our own age, says the Swedish group of critics and artists, before we can create true beauty in everyday surroundings. We must think in terms of modern life if we want to avoid artificiality and ugliness. Why should the bridge-builder of today, who uses concrete, construct in the same form as the bridge-builder centuries ago, whose medium was granite? Why should wallpaper, which depends for its excellence on the craft of printing, be made to look like a Gobelin tapestry, the product of an entirely different

craft, weaving? May not the man who travels by airplane and motor-car feel out of place by night in a rococo bed, which lent splendor of a sort to seventeenth-century palaces of kings? Or the sportsman in tweed or tennis-flannels want a more suitable background than a satin Empire sofa?

With comprehending sympathy the leaders of the modern industrial movement—in Sweden, in England and on the Continent—have set about to interpret our industrial, mechanical age. The machine, which brought on a social revolution in the nineteenth century, deserves much of the ignominy heaped upon it. The laws of nature have been transgressed: the machine



DRAPERY OF SWEDISH HOMESPUN, DESIGNED BY  
MÄRTHE GAHN, REPRESENTING A SWEDISH MOUNTAIN  
LANDSCAPE.



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is responsible for the erection of factories and smokestacks in smiling meadows, the substitution of straight railway tracks for gracefully winding roads, a shapeless network of telegraph and telephone lines in the air. The machine also brought discontent among the workers. The more it violated the laws of society, the stronger became the labor movement. Even high wages were not an acceptable and adequate substitute for the old joy in work, the pleasure of seeing a shapely thing evolve under the worker's eyes. And, finally, the machine transgressed the dictates of common sense. Driven by steam or electricity, it stopped at nothing. It imitated the handicrafts in spite of the fact that the very beauty

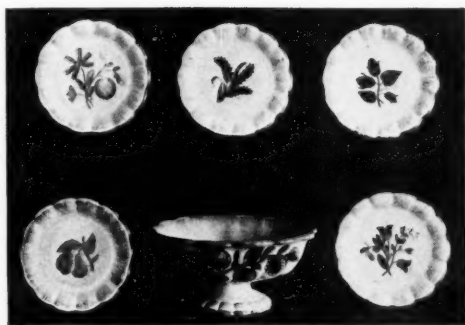
of hand-made things depends on their being shaped by the human hand. It produced even more intricate and elaborate patterns. But the results were artificial, false. Cheap reproductions supplanted costly objects. In style, technique and material they lacked a feeling for what is true, logical, self-evident.

It is just at this point that the force of the modern Swedish movement makes itself felt. Logically persuasive, Dr. Paulsson has stressed the need for new forms adapted to the new technique. The machines, he argues, should not be made to imitate the art products of the past. Let us strive to create a form characteristic of the machine and its technique. "The modern advocates



APARTMENT OF H. R. H. THE SWEDISH CROWN PRINCE IN THE ULRIKSDAL CASTLE NEAR STOCKHOLM, FURNISHED WITH MODERN SWEDISH RUGS, UPHOLSTERY, ETC., ESPECIALLY MADE FOR THE PURPOSE BY ARTISANS OF STOCKHOLM AND PRESENTED AS A WEDDING GIFT TO THE ROYAL COUPLE.

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FRUIT SET OF MODERN SWEDISH PORCELAIN MADE BY THE GEFLE PORCELAIN WORKS. DESIGNED BY ARTHUR C. PERCY.

of a union between industry and art are fundamentally opposed to giving to machine products the art-forms that belong to the past and to an antiquated technique. For once the question of taste in art is an intellectual question. It is now a matter of endowing industry with the modern form. Our demand for form is a demand for truth, in that we wish to put a stop to the borrowing of the form from the handicrafts—a form directly related to their technique and essentially foreign to the machine. . . . The modern form is indirectly the fruit of the technique of our age, and this technique is most apparent in the products of modern engineering, in the new creations evolved through the use of new building materials—iron and concrete. Our best artists and architects wish to liberate machine products from the forms not adapted to them and substitute those essentially a part of the new technique. . . . So art and in-

dustry can help one another: art in giving industry a pleasing form, industry in giving art an opportunity to come in closer contact with the modern technique and to enlarge its field of endeavor. Art and industry can find a common bond instead of remaining enemies."

So much for theory. The Metropolitan Museum in New York is now offering the American public an opportunity to judge the actual practical results obtained by the workers. The lay visitor is struck at once by a strong national impress in designs and a pleasing freshness and originality of form. Those who have come to look for cubistic and expressionistic art will be

disappointed. The evolution in design and form has been gradual, so gradual that at times old traditions linger. In the tapestries there is an occasional hint of oriental pattern, reminder of the days when the Vikings established a con-

tact between the Scandinavian peninsula and the Near East. Rococo influence is not wholly eliminated in curving line of table leg or chair. The



BOWL OF ORREFORS ENGRAVED CRYSTAL GLASS DESIGNED BY THE SWEDISH ARTIST, SIMON GATE, AND PRESENTED TO PRESIDENT AND MRS. COOLIDGE BY THE CROWN PRINCE AND CROWN PRINCESS OF SWEDEN DURING THEIR VISIT TO WASHINGTON LAST SUMMER.



SOUP BOWL, PLATTER, PLATE AND PITCHER FROM A SET OF SWEDISH PORCELAIN DESIGNED BY ARTHUR C. PERCY.

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spirit of Michelangelo still hovers over nude figures that grace the convex surfaces of crystal glass. But these are the exceptions. The net effect of the exhibit as a whole is that of a new art sincerely endeavoring to speak the language of our day. It is the language of simplicity and truth.

Of the various sections—ceramics, glass, book-binding, wrought iron, precious and semi-precious metals, tapestries, furniture, wall-paper—the one that is commanding the most widespread interest is that of engraved crystal glass. The story of its development is in essence the story of Sweden's successful attempt to unite industry and art. The first experiments were made in the glass-blowing plants at Kosta and Orrefors, in southern Sweden. For years these plants had been turning out the ordinary product, undistinguished in either form or design. Then the manufacturers became conscious of the new spirit in industry. As it happened, the plant at Orrefors



SILVER BOWL MADE BY THE SWEDISH COURT JEWELER, A. NILSSON OF STOCKHOLM.

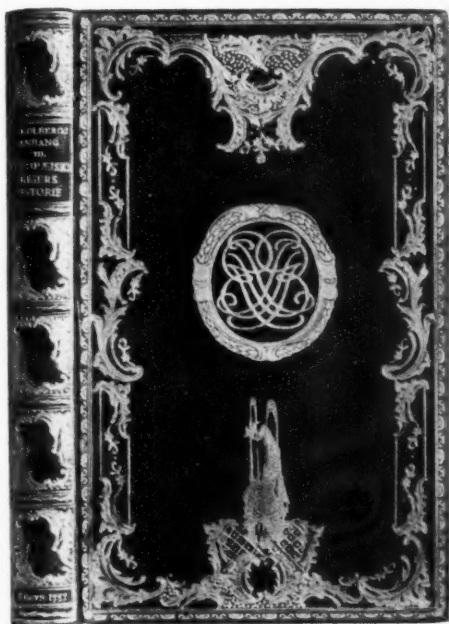
changed hands at the beginning of the World War. The new owner, Johan Ekman, a wealthy merchant of Gothenburg, seized his opportunity to make something of his investment. Everything conspired to bring about success. The two artists, Simon Gate and Edward Hald, whom he invited to work out new experiments in his plant, were excellently fitted both by training and temperament for the task. They had already distinguished themselves in the use of other mediums—water-color, oil, black and white. They had the vision and the genius to accept the new limitations imposed by their new tools.

Orrefors glass (the "orre," or woodcock, appears on the coat of arms) is of four kinds. The ordinary soda glass, in brown or green, is produced in simple, tasteful forms for everyday use. Neither Gate nor Hald seems to have found much inspiration in working with cut glass. The occasional models they have turned out, however, reveal a desire to restore the late eighteenth-century English tradition of shallow cutting and to break away from the heavy, degenerate forms common in America and elsewhere a quarter of a century ago. The very soul of glass is in its transparency, and this cannot be retained with the facets deep cut. The Orrefors "Grail" glass—its name a re-



BOWL OF SILVER MADE BY THE GULDSMEDS AKTIEBOLAGET OF STOCKHOLM.

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SAMPLE OF SWEDISH BOOK BINDING ART—VOLUME  
BOUND IN STOCKHOLM BY GUSTAF HEDBERG.

minder of the gleaming ruby chalice, mystic symbol of mediaeval legend—is distinguished by its glowing color combinations. With variations that help to enhance the artistic effect, it carries forward the principles of Gallé and Daum in France. Gate and Hald have worked effectively with all these forms—soda glass, cut glass and “Grail” glass—but it is only when they take up engraving of crystal glass that they come fully into their own. Here they become masters of design. Simon Gate’s work is characterized by exuberance, unbroken rhythm of line, abundance, even over-abundance, of detail. Edward Hald is restrained, playful, abstract, modern; his work, unending delight.

The modern note is sharply emphasized in other branches of the exhibit. The wrought-iron section, for

instance, is singularly free from traditional art forms, and the designs for garden or house are consequently executed with sure, unerring skill and harmony of line. In ceramics the Gustafsberg plant has made successful experiments with the three-color process, not by combining three vivid contrasting hues, but by effective combination of three shades of blue. Expressionism creeps in where least expected—in an occasional design of silversmiths. The tapestries and textiles are in the main adapted to the needs of the home of today. Their colors are warm, glowing. Their designs are from nature and from simple peasant life. As someone has pointed out, “Our age considers it more important to emphasize a proper balance and soundness, immediately recognizable, than a half-literary fabling with wool and stitch no matter how closely the latter may follow the laws of decorative art. We do not take time to dream before a tapestry or rug, to



PILLOW SLIP OF HOME SWEDISH HANDCRAFTS DESIGNED  
BY MISS MÄRTHE MÅÅS FJETTERSTRÖM.



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brood over its mysteries, to solve its puzzle. What we long for is a vivid impression of color and warmth, of the rhythmic play of the ornamentation and the tranquil repetition of line. In short, a language of art that speaks directly to us, which our senses, without the help of the intellect, can take in and enjoy to the full." Weaving is Sweden's peasant art, its oldest art. It is original, free, unrestrained, as is all art when it becomes the worker's second nature.

The furniture section stresses certain conditions that prevail in Sweden. The country has long recognized that its forests do not possess inexhaustible resources in raw materials. The leaders of the new industrial art movement have been pointing to the need for resourcefulness and thrift. The time for manufacturing cheap products that are not durable has passed. Cheap products that are also ugly are only a waste of precious supplies. Several prominent furniture factories are awake to this condition. They have engaged architects of renown, such as Carl Malmsten and Carl Bergsten, to revolutionize the furniture industry, not by throwing out the stocks on hand, but by introducing new designs slowly and creating a market for them at the same time. The most common wood in Sweden is pine. The old idea was to treat it artificially and make it look like oak and other hardwoods; but no amount of superficial treatment can give pine the inherent quality it lacks—hardness. Malmsten and the other architects recognized this and set about their new task—the creation of a style in furniture adapted to the wood they used. Working in hardwood or inlaying, they designed massive pieces with appropriate ornamentation. Their



LAMP OF SILVER MADE BY THE FIRM OF A. NILSSON OF LUND, SWEDEN.

designs for pine and similar woods were Spartan in their simplicity.

And soon a new problem in salesmanship arose. The simple furniture was especially suited to the farmhouse and cottage. But the peasant was disinclined to buy. For generations the tradition of gilt and plush and splendor had been handed down. The contrast was too sharp, the change too sudden. So it was necessary to introduce the Swedish "house beautiful" by way of the homes of the wealthy (they, too, were in need of its wholesome, regenerating influence). Gradually the man in the street became accustomed



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to the simple patterns. He saw them daily, coming perhaps from the very factory where he worked. He had had a share in their making. He had become an integral part of the movement uniting industry and art. No longer was he forced to buy imitations because they were cheap. The lovely, simple things at hand were not costly but quite within his means. So "Made in Sweden" supplanted *Bon Marché*. Sincerity and integrity in design had won out.

It was a sincerity brought about through a fair evaluation of the new tool. The contribution of the nineteenth century



A GARDEN URN, "DIANA," OF SWEDISH CAST IRON MADE BY THE NÄFVEQVARN'S WORKS, AN ANCIENT GUN FOUNDRY WHICH MADE CANNON FOR THE SWEDISH ARMY IN THE THIRTY YEARS WAR.

was the technique of the machine. It remains for the twentieth century to work out a form expressing the thought, not of the Renaissance period or the seventeenth century, but of our own modern age. This purpose clearly shines through the work of the Swedish exhibitors of decorative art. Alone, the manufacturers could have accomplished but little. They are too much the technicians. The new form, intrinsic and not imitative and false, emerges through the vision of the artist. With color or line he interprets the spirit of the times and so creates a style.



## NOTES AND COMMENTS

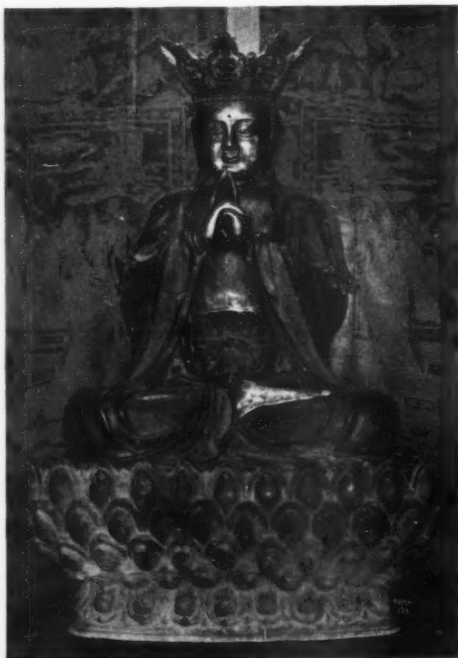
### "IRON IN ANTIQUITY"

The archaeology of iron, always a fascinating theme for both study and speculation, has recently been exhaustively treated by Dr. J. Newton Friend in his book *Iron In Antiquity*. In a review of it published by *Nature* of London, some interesting comments are made. Dr. Friend did not confine his study to iron alone, but also considered the "technological side of the stone, copper and bronze ages, and has thus put readers who may not be archaeologists in possession of the facts which are necessary to an understanding of the special problems with which primitive users of iron had to deal. Further, he refers to the arguments relating to the diffusion of culture which have been based by Prof. Elliot Smith upon the use of copper in Egypt." Dr. Friend thinks meteoric, and not telluric, iron was the first to be used, and calls attention to the fact that "Africa, excepting Egypt, had no copper or bronze age, but passed directly from stone to iron", though he fails to acknowledge the old copper mines and primitive smelters of Rhodesia, from which the natives are still producing crude ingots.

In 1914, a month or so before the World War, 411 chests of Assyrian antiquities which were the fruits of the German archaeological work of the previous twelve years at Assur, arrived in Portugal on their way to Berlin. With the beginning of hostilities, the chests were seized, and have remained in storage until a few weeks ago, when the efforts of the German minister to Portugal procured their release. Once more their long journey has been resumed, but it is believed that the years of storage may have had a deleterious effect upon the clay tablets and part of the other material, so that exceedingly careful handling and much time will be required before the specimens can be placed on exhibition.

The famous Villa Farnesina is reported as having been purchased by the Italian Government for 12,000,000 lire. It is one of the handsomest Renaissance palaces in Rome. Designed by Peruzzi and built in 1511 for the papal banker Agostino Chigi, it was lavishly decorated, some of the interior frescoes having been executed by Raphael himself.

A news report to an art weekly declares that the Berlin Museum of Antiquities has secured what is proclaimed to be the oldest stone statuette of Egyptian origin ever discovered. The figure is that of the god Thoth, "represented as a baboon", according to the dispatch. It is considered to date from the first Dynasty, about 3,400 B. C., stands 19 inches high, and is carved in "simple, austere forms", which still show traces of color. [Thoth was the god of writing, calculation and measurement, was closely identified with the Osirian myths, and came to be considered with the moon as the measurer or divider of time. In the New Empire he was given the ape as his sacred animal. It seems reasonable, therefore, to question the alleged antiquity of the figure. For a careful consideration of Thoth, see Sir Edward A. Wallis Budge's *The Gods of the Egyptians*.]



Courtesy the Ontario Museum

THAT A MUSEUM OF ARCHAEOLOGY DOES NOT CONFINE ITSELF TO A DRY AND UNINTERESTING COLLECTION OF BONES AND TEETH IS AMPLY PROVEN BY THIS MAGNIFICENT BUDDHA IN THE ROYAL ONTARIO MUSEUM AT TORONTO.

mo, who consented to part with them for patriotic motives, they were well known to scholars, who wrote many an essay on them." Before the silk textile was purchased a report on it was prepared by the Royal Academy of History, which advised its purchase as a rare specimen of a little understood or appreciated art. Though woven during the XIth century, the silk is perfectly preserved and possesses "great archaeological interest."

It is announced from Milan that the excavations at the mouth of the river Po, in the Trebba valley, have

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uncovered what was probably the necropolis of the ancient city of Spina. Spina was once the principal port of all the Po valleys, at the height of its prosperity during the Vth century B. C., because of its relations with Greece. Later, when the Gauls swarmed down, Spina ceased to be important and the marshes soon swallowed up the cemetery accidentally discovered in 1922. The area of the excavation is about a mile. Some 600 tombs have been examined, and their contents—more than six thousand vases, rings, necklaces of amber, buckles of precious metal, bronzes of remarkable artistic value, etc.—carefully recovered. The decoration of some of the vases of Attic design shows motifs from both mythology and the life of the period. The city of Spina itself has not yet been found; it lies at the bottom of the shallow lagoon bordered by the marshes, if present surmises are correct.

Spanish Government excavations going on at Tarragona, on the east coast of Spain, have yielded many treasures of the Roman era, the most recent of which is a splendid mosaic, in perfect condition save for a missing quarter. It depicts a priest, says the *Art News*, "of the primitive Christian church, wearing white vestments, with his right hand raised as if in the act of blessing. In his left he holds what looks like a roll of parchment. The figure is surrounded by a border, in which red and yellow marbles predominate. This discovery is considered of great importance by archaeologists, who attribute it to the IVth century A. D."

At the recent sale of the Kann Collection at the Galleries of the American Art Association in New York, Mr. Duncan Phillips, the noted connoisseur, and patron of the Phillips Memorial Gallery in Washington, purchased the remarkable XVIIIth Dynasty stone head which was the outstanding feature of the Egyptian section of the Collection. The head is now being treated by experts at the Metropolitan Museum in New York to preserve the stone from the possible effects of climate, and will eventually be placed on exhibition in the Phillips Memorial Gallery. Mr. Phillips, who is a member of the Archaeological Society of Washington, has promised that the first publication of this important accession shall be made in *ART AND ARCHAEOLOGY*.

February sales at the galleries of the American Art Association will include: Feb. 9-12 inclusive, the John Quinn Collection of modern art; Feb. 16-19, furniture and decorations, including many French and English

pieces of the XVIIth and XVIIIth centuries; Feb. 25-26, Italian and Spanish furniture, tapestry and decorations. The Quinn Collection is the last group of that noted gathering, and will, according to the announcements, "afford a glimpse of one of the most admirable selections of modern painting and sculpture . . . an art, furthermore, that is a reaction from cold, affected classicism and false idealism".

### THE FLECHTHEIM COLLECTION OF SOUTH SEA CARVINGS

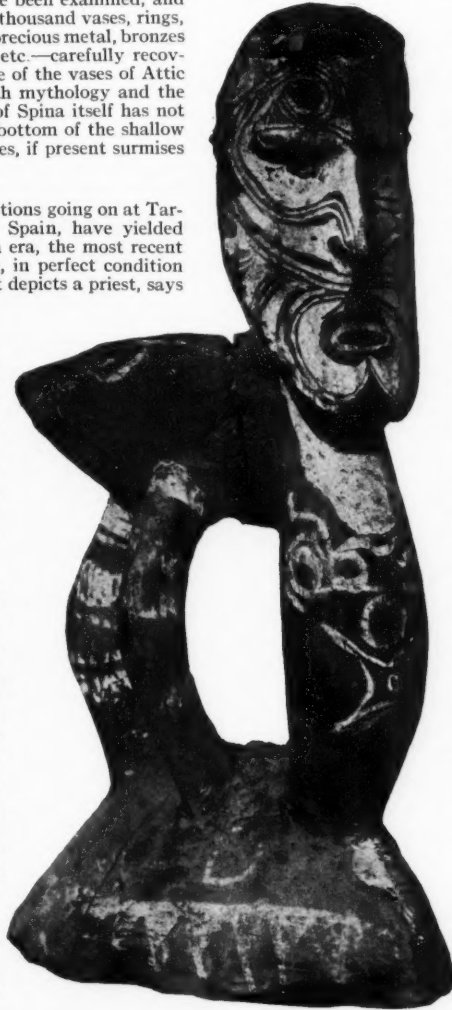
Last year the Galerie Alfred Flechtheim, Berlin, held a remarkable exhibition of carved and painted aboriginal art gathered from the former German colonies of the Bismarck Archipelago. A description of this collection by Herr Carl Einstein and a set of representative reproductions have been secured for *ART AND ARCHAEOLOGY* through the courtesy of Herr Flechtheim, and it is hoped to include them in the March issue.

The specimen on this page is a grotesque wooden stool or seat from German New Guinea, massively carved and clearly of tortoise motif. The legs or supports raise snakelike forms to the arch or seat-proper, while the huge, sinister appearing mask makes a curving elbow-rest.

C. M. Woodford, C. M. G., in a paper entitled "Notes on the Solomon Islands" in the December *Geographical Journal* published by the Royal Geographical Society of London, comments interestingly on flint implements:

"The only flint implement in use by the natives in my time was the point of the drill, used among other purposes for drilling the disks of shell for making bead money. A description of the manufacture of this bead money I gave in *Man*, 1908, Article 43. The description explains how the fragments of flint are flaked off by pressure to form the pointed drill. One of the chief sites

of the manufacture of the shell money was among the small island settlements off the coast of Mala, and I have reason to believe that the natives of these settlements procure the flint for their drills from Ulawa, for I remember when on an official visit to Langa Langa, a district on Mala, in 1908, I noticed a block of flint, the size of my two fists, in a canoe that



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was travelling along the coast to the north-west. Upon inquiry I was told that the flint came from Ulawa and was being taken to Auke for making drills.

"Sir Hercules Read, formerly Keeper of Ethnology of the British Museum, to whose inspection I have submitted several of these drills, always referred to the material as chalcedony. I have seen and handled many hundreds of stone adzes and axes from the Solomon Islands, including many from Ulawa, but I never remember seeing one of flint or obsidian. The most common material is a hard black stone which I have always supposed to be basaltic, but I confess myself no geologist. The only deposit of obsidian in the Solomons with which I am acquainted is upon Shortland Island.

"Since the above was written I have referred the matter to Captain Joyce, of the British Museum. He writes as follows:

"We certainly have no obsidian or flint implements from the Solomon Islands. And in all my experience of collections, which now extends over nearly thirty years, I have never heard of any such."

"With the exception of the drill referred to above, the only stone implement in common use by the natives of the Southern Solomons, during the time I was acquainted with them, viz., 1886 to 1914, was a small stone hammer, fitted to a flexible handle of cane, used for cracking Canarium nuts; but I did obtain on Guadalcanal in 1886 two or three stone adzes, hafted complete with wooden handles, so that they cannot long have been out of use. The use of adzes and heavy axes of stone continued on Bougainville Island certainly to as late as 1900."

In answer to the increasing demand for summer courses which will enable students to spend their vacation months profitably, and teachers to take special pedagogical courses, the Master Institute of United Arts of New York announces the foundation of a summer school at Moriah, New York, beginning July 1. This Summer Session will follow in its outline the work pursued at the Institute during the winter months, which includes the departments of Music, Painting, Sculpture, Architecture, Opera Class, Ballet, Drama and Lectures in all branches.

### THE SEASON'S FIRST REPORT FROM UR

On October 28 the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania restarted its work of excavating Ur of the Chaldees. With a hundred and fifty men we began clearing a large mound which had already produced a number of valuable tablets and interesting house remains: now, at the end of a month, a considerable area has been excavated to a depth of some twenty feet.

Our object was twofold, to secure more literary tablets, and to acquire knowledge of the conditions of domestic life at an early period, and in both respects we have been highly successful. Apart from scattered finds, three distinct hoards of tablets have come to light, and though it is too early to say much about them, yet from a few examples we may conclude that the discovery is of real importance. Instead of the business documents, receipts and contracts, which are commonly found, these are all of a literary or scientific character; some are mathematical, and give lists of square and cube roots of all the numbers up to sixty; some are hymns; some record the pious foundations of early kings, important for the history and topography

of the city; on one there seems to be mention of an unknown king of Ur, possibly one of the rulers of the Second Dynasty of which we know no more than that it existed.

Of more immediate interest are the houses in which the tablets were found. These date from just about the time when Abraham was living at Ur—they were first put up about 2100 B. C., and were inhabited, with various minor rebuildings and repairs, for some two hundred years—and what strikes one at once is the high degree of comfort and even luxury to which the ruins bear witness. Two-storied buildings solidly constructed in burnt brick (some of the walls today stand fifteen and twenty feet high), they were almost exactly like the best houses of modern Baghdad. There was a central court with a wooden gallery running round it upon which the upper rooms opened; the family lived above; on the ground floor were the reception-room and the domestic offices, kitchens and servants' quarters. The rooms were lofty—in one case the brick staircase is preserved up to ten feet and was originally carried up higher in wood, so that the ground floor rooms must have been twelve or fifteen feet high—and although all traces of decoration have gone and we have only the bare walls with occasionally a little mud plaster and whitewash, we can scarcely be wrong in supposing that the furnishing matched the excellence of the construction. It is the first time private houses of the period have been discovered, and the discovery changes altogether our ideas of how men lived then. Now we have a number of separate dwellings, forming blocks divided by rather narrow streets, the large houses of wealthy citizens cheek by jowl with the four- or five-roomed homes of their poorer neighbors, and it is easy to repeople the ruined courts and chambers and to understand the surroundings of the men who once inhabited them and pored over the tables of cube roots! Only one room—a long narrow chamber in No. 7 Quiet Street—puzzled us altogether. It was a common custom to bury the dead under the houses in which they had lived, and often beneath the pavement we find clay coffins or vaulted brick tombs containing together with the body, clay vessels of offerings, food for the journey to the next world, and perhaps the signet seal of the house owner. But this room was distinguished by having a niche in the end wall and in front of the niche a raised block of brickwork like an altar, and all round this, under the pavement, there lay thick together nearly thirty big bowls containing the bones of little children. There was no Moloch in the Sumerian pantheon to demand infant sacrifice, yet it is hard to believe that within a comparatively short space of time and in a single household thirty babies should die a natural death: can we have here a domestic shrine dedicated to some deity kindly to children whereto friends or relatives might bring their little ones for burial? If so, there was in the Sumerian religion of Abraham's time a sentiment more intimately human than the texts would lead us to suppose.

C. LEONARD WOOLLEY.

Excavations near the city of Treves, France, have just brought to light the ruins of a Mithraeum or temple of Mithras of early Gaulish times. A slab discovered in the remains makes certain the identification, as beside the figure of the Persian god of light the slab was carved with the likenesses of three of his sacred emblems: his messenger the raven, the serpent, and the dog. In view of the fact that very few if any of



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the Mithraic reliefs thus far discovered have more than the crudest artistic value, it will be interesting to see, when the relief just found is published, how it compares with previous discoveries. [For an exceedingly interesting account of Mithraism, its strong likeness to and fundamental difference from the Christian religion before which it eventually fell, see *Encyc. Brit.* XVIII, 622-625.]

A recent meeting of the American Institute of Architects in Chicago was enlivened by an illustrated lecture on Painted Glass by W. Francklyn Paris of New York. Mr. Paris covered the subject from earliest times and went particularly into details as regards the most flourishing period of this art during the XIVth, XVth and XVIth centuries, giving particular attention to the Cathedral at Chartres where he spent several months last year preparatory to an adaptation of the Chartres windows for a church in Michigan.

The seventh Summer Term of the American School of Prehistoric Research will open in London on June 27 and close in Zurich on September 20. The itinerary will include southern England, Brittany, northern Spain, the Pyrenees, Dordogne, and Switzerland. About one-third of the time will be devoted to actual excavating; the remainder to study of prehistoric collections and sites, and conferences with the Director and various foreign specialists. For further information address the Director, Dr. George Grant MacCurdy, Peabody Museum, Yale University, New Haven, Connecticut.

Speaking editorially, the *Toledo Blade* recently said: "Appointment of Blake-More Godwin by the Board of Trustees to the office of director of the Toledo Museum of Art to succeed the late George W. Stevens, was a wise and logical action. Greatly enlarged in capacity and enriched in resources through the bequests of Edward Drummond Libbey, the Museum of Art is an institution whose influence in and for Toledo cannot be calculated. Closely associated in the work with Mr. Stevens for a number of years, Mr. Godwin has the advantage of higher education, special training, experience, personality and local acquaintanceship which qualify him well for his position of added responsibility and enlarged authority."

He is a well known authority on art and archaeology and is recognized as a leader in the museum field.

Remains of the largest Roman structures yet unearthed in England have just been discovered near Wroxeter, Shropshire, and prove to be the ruins of the forum constructed by Hadrian in 130 A. D. as the centre of the city of Uriconium, according to the Associated Press. The report declares the bricks of which the structures were built show that the city was destroyed by fire. They are heavily charred or calcined, and blackened. A number of skeletal remains have been recovered, one that of a man in the hypocaust of a thermal establishment. In the bony fingers was clasped a broken box which once contained the coins the excavators found scattered about. These were dated 111 A. D. Among other objects recovered were a surgeon's lance, the metal-sheathed spur of a fighting-cock and, most important of all, a large tablet near the entrance, which gave the name and details of the structure.

Three exhibits will mark the first half of February in the galleries of the Art Centre in East 56th Street, New York. Peter Helck shows paintings and sketches

made in England and Spain, and a few American canvases. Charles Sarka is represented by some characteristic water colors, mostly of Welsh and Cornish scenes through King Arthur's country. Edwin Burrage Child, best known for his portraits, displays an interesting group of Vermont landscapes, one of which records the phenomenon of a heavy snowfall while the vivid autumn foliage is still in full beauty on the trees.

Im-Hotep, the Egyptian architect who was deified after his death and made patron of the learned professions, has just been found to have been the designer of a remarkable colonnade of 48 pillars of white limestone measuring about 15 feet in height by 3 feet in diameter at the base. The colonnade stands to the south and west of the thirty-year-jubilee temple of Zoser, and appears to have been the main entrance to the enclosure surrounding the Step Pyramid of Sakkara. Between some of the columns were found diorite heads of the Third Dynasty resembling the so-called Hyksos statues, while on the floor of a room at one end of the colonnade was a letter, presumably of the VIth Dynasty. It records the complaint of an officer in command of some troops at Tura, that his men had waited six days for "an issue of clothing." One of the walls bears the scrawl of a tourist who, eleven centuries before our era, scribbled the message that he had taken a holiday and come to see the wonders of Sakkara. The dispatch was sent to the *New York Times* from Cairo, and declares the Department of Antiquities is investigating the finds.

### GEORGE BYRON GORDON

George Byron Gordon, director for the past sixteen years of the University of Pennsylvania Museum in Philadelphia, died very suddenly at the end of January. Dr. Gordon was apparently overcome by a stroke of paralysis as he was going up stairs, and fell over backward, dead. Born of Canadian parents August 4, 1870, on Prince Edward Island, the young Gordon matriculated at the University of South Carolina in 1888, remaining there through 1889. Thence he took the full course at Harvard, graduating in 1894, and the same year receiving the degree of Doctor of Science from his Alma Mater. For six years thereafter he was chief of the Harvard expedition to Central America, where he did notable work. In 1903 he was appointed assistant curator of anthropology at the University of Pennsylvania, curator in 1904, and assistant professor in 1907. This post he held until 1910, when he took charge of the Museum which so fully occupied his energies until his death last month. Dr. Gordon was the author of a number of notable works on archaeology, chiefly American, though three of his later books were *Baalbek*, *The Walls of Constantinople* and *Ancient London*. He was unmarried.

The British aerial service in Palestine has reported what it believes may prove to be hitherto unknown Roman ruins to the northeast of Amman in Transjordan, and the local Department of Antiquities is investigating the report carefully. The Jewish Exploration Society of Jerusalem has sent out a statement that it has found and partly excavated the much discussed Third Wall of the city. The remains thus far uncovered include the foundations for two strong towers, with megalithic constructions between, apparently meant for an arch above a rectangular room. Other excavations to be commenced shortly will delve into the ground at the west of Herod's Gate.



# GLOSSARY

## A

(Continued from last issue. For explanations, see issue of June, 1926.)

- am'bu-la'crum:** in ancient Rome, a shady walk overarched by trees.
- am-bur'bi-al:** in classic Ro. times, the festival and procession held annually for the purification of the city.
- am'e-be'um:** an antiphonal song, or a poem in dialogue, as Eclogue III of Vergil.
- Am'en:** one spelling of the name of the Egyptian sun-god. **Amon.** Cf *Ammon*.
- A-men'ide:** in Eg. hist., relating to the XXIst Dynasty (of priestly kings), to the sun-god, or to his hierarchy.
- Am'e-no'phis:** (1) a Dynasty of Eg. kings; (2) A—III, builder of the Temple of Luxor.
- A-men'thes:** the lower or infernal regions of the ancient Egyptians.
- A-men'ti:** a term used in Egyptology to represent a goddess of the lower world, Anubis (introducer of the souls of the dead to Osiris and the tribunal of the 42 Judges), or the gloomy abode of the dead into which the sun sinks every night (also, the 4 Demons of Amenti portrayed upon Canopic vases: the ape-headed Tuamates, the man-headed Amset, the dog-headed Hapi and the hawk-headed Kebhsnuf).
- a-men'tum:** in ancient Ro. times, a leather cord or thong attached to a spear.
- a-mic'tus:** a Ro. toga or almost any exterior upper garment (*nebulæ amictus*, Verg.).
- Am'mon:** the Gr. and Ro. name for the Egyptian sun-god Amen or Amon. See above.
- am-mo'ni-ac:** a plant yielding a gum resin (*Dorema ammoniacum*) apparently grown in the herbarium or botanic garden of the temple of Amen at Thebes. It is a member of the parsley family.
- A'mor:** in Ro. mythol., Cupid; the god of love.
- A-mor'gan:** (1) proper to the island of Amorgos, of the Cyclades group in the Ægean; (2) pertaining to that Mediterranean culture which preceded the Mycenaean.
- Am'phi-a-ra'us:** in Gr. mythol., king of Argos and a hero; one of the Argonauts, and a leader in the campaign of the seven against Thebes; worshipped as a chthonian deity, with a temple and oracle in Bœotia.
- Am'phi-a-rei'on:** the oracle in Amphiarus' temple.
- am-phic'ty-on:** in ancient Greece, one of the delegates to a "neighbor" or amphictyonic council of confederated cities or tribes. (Gr. *amphiktyones* = neighbors.)
- am-phic'ty-on'ic:** proper to or connected with such a council or its members; **a. league:** a confederacy for mutual protection or advantage, notably the league of Delphi, for the guarding of the temple of Apollo there; it met alternately every six months at Delphi and Thermopylæ.
- Am'phi-on:** in Ro. mythol., the son of Jupiter by Antiope, so gifted as a musician on the lyre that his playing moved stones to raise themselves and form the walls of Thebes.
- am'phi-pro'style:** in classic archit., an edifice with a columnar portico at either end, but without lateral columns.
- am'phys-bae'na:** in Gr. mythol., a serpent with a head at both ends of its body, able to move in either direction.
- am'phi-sty'lar:** in archit., a structure designed with columns at both ends or both sides.
- am'phi-the'a-ter:** in Ro. archit., a large, elliptical, open-air edifice whose superposed tiers of seats receded from a central pit or arena, where great spectacles, games, combats, etc., were given to the public.
- Am'phi-tri'te:** the consort of Poseidon; goddess of the sea; hence, figuratively, the sea itself.
- Am-phit'ry-on:** in Gr. mythol., Hercules' foster-father.
- am'pho-darch:** in classic Greece, the executive officer of a city district.
- am'pho-ra:** (1) in archaeol., a tall and generally graceful, often slender, pottery vessel, originally with two handles, slim neck, and a pointed base to permit it to be thrust into the earth or cradled in a stand; used for wines, oils, etc., and frequently elaborately decorated; (2) a liquid measure of antiquity: in Rome, about 7 gals., in Greece about 10.
- am'pho-ral:** of or like an amphora.
- am'pho'tis:** in classic times, an ear-guard or cover worn at times by athletes, especially by boxers.
- Am-phrys'ian:** in Gr. mythol., referring to Apollo, who herded the cattle of Admetus beside the river Amphrysus in Thessaly.
- am-pul'la:** (1) in archaeol., a jar, vase or bottle with flat-lipped mouth and slender neck for toilet use as a container of perfumes and scented oils, etc.; sometimes used as a wine-carrier; (2) in mediæval times, a small glass or leaden flask used by pilgrims and travelers.
- am-ri'ta:** in Hindu mythol., ambrosia which confers immortality, at times described as being the sea-foam or cream the gods have churned, at others (*Lalla Rookh*, 11) as the fruit of a "divine . . . tree".

The words below all appear in articles contained in this number. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

**architectonics:** the science of architecture and construction.

**homoseism:** a seismological term indicating the curve of synchrony of arrival; i. e., the line connecting places where earthquake shocks are felt or recorded simultaneously.

**isoseism:** a seismological term indicating the curve or line showing places where the shocks are of equal intensity in earthquakes.

**Mercalli scale:** an arbitrary table devised by the seismologist Mercalli to scale, in ten degrees, the intensity of earthquake shocks by noting their respective destructiveness.

**orography:** the science of general topography, explaining the general contours of a country and the relations of its mountain ranges, valleys, etc.

**tufa:** a soft, calcareous stone deposited by water, often containing sea-shells and marine fossils; a sort of limestone.

**tuff:** a fragmentary volcanic rock disintegrated from lava, and at times re-formed by the action of water.

## BOOK CRITIQUES

*A Collection In The Making*, by Duncan Phillips. Pp. x, 112. Frontispiece and one page in colors. 144 Plates. Quarto. E. Weyhe, 794 Lexington Ave., New York, and the Phillips Memorial Gallery of Washington, D. C. 1926. \$5 net.

Here is a curious, interesting and altogether admirable book. Published at the moment when the country-wide drive for a National Gallery of Art is gathering way—ART AND ARCHAEOLOGY leading the way, with Prof. Holmes' pungent "Plea" in this very issue—Mr. Phillips' *Collection In The Making* adds timeliness to its other virtues. It must not be thought that the volume has any connection with the National Gallery plans. Far from it! Mr. Phillips' whole scheme is antipodal to that, and the only possible relation between the Phillips Memorial Gallery on the one hand and the National Gallery on the other, is that of a strong and growing educational force tending to render always more necessary and important a really national focus of art. Mr. Phillips is fully sympathetic to the great gallery idea, but his private purpose is so different in both entirety and details as to make it unique: a parallel force, not something to be merged with the other.

To those who personally have seen the steady growth of the Phillips Memorial Gallery, studied this most eclectic of collections in the rooms themselves, visited the loan exhibitions hung there, and felt the very real influence of the Gallery upon both cultivated and unformed taste, the volume has absorbing interest. It is Mr. Duncan Phillips' *apologia pro vita sua*, and as such it is quite disarmingly intimate and frank. Quite naturally, as the author foresees, no one is likely to agree with all the opinions expressed, not a few of which are matters of personal conviction and interest rather than judgments based upon those "standardized" criteria whose deadliness Mr. Phillips so patently fears. To the outer world, which knows of the Phillips Memorial Gallery and its founder only as it knows of other distant figures in fields beyond its personal touch, the book may be heartily commended for its intrinsic interest and the broad, courageous spirit informing it from cover to cover. Duncan Phillips has no dull axe to grind. He has the strength of character to possess opinions, the personal fortune which enables him to give them practical testing, and the galantry to perform his laboratory work in public.

In a sense, this handsome quarto is a reasoned catalogue of a strangely mingled collection. But it is much more. It contains the familiar critico-biographical sketches of the artists whose work is included, the equally familiar introductory essay, and the reproductions in excellent plates of the whole collection. In the large, it differs not at all from hundreds of similar catalogues of important collections. There, however, the likeness ceases. The originality and worth of the volume as a contribution to contemporary aesthetics lies in the independent ideas of the author and the candor, courage and liberality with which they are expressed. Mr. Phillips skilfully avoids on the one hand the dreadful flights of poetic fancy and fine writing so precious to many writers on art, while on the other he eschews those meaningless technicalities and amphibolies so useful in destroying noble pine forests. Simply and honestly written, the book takes hold of one with its first line, and maintains its force and dignity to the last.

Mr. Phillips begins his story with his own beginnings in a dim, solid old house whose gas-jets and drawingroom he makes you see through the smoky reek of Pittsburgh. It was the pictures in that old house which impressed a career upon the child's mind, though he did not realize it until the loss of his father and brother turned him to art for escape from himself. To create a memorial worthy these two men, he planned a great collection, as a live and growing aesthetic entity, whose beneficent influence should go hand in glove with the public progress. "The mere possession of works of art," Mr. Phillips observes, "never justifies itself unless the owners strive for genuine and joyous understanding of their treasures. I have devoted myself to the life-long task of interpreting the painters to the public and of gradually doing my bit to train the public to see beautifully with a sublimated observation detached from self-interest. I am attempting to popularize what is best, more particularly in modern painting, by novel and attractive methods of exhibition." Mr. Phillips adds immediately: "I prove in our main gallery and its union of old masters and modern painters that art is a universal language which defies classification according to any chronological or national order."

With discriminating selection as his touchstone, Mr. Phillips has built up a policy of choosing "the best representative painting as

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well as the best creative designing", making the Phillips Memorial Gallery a flexible, responsive institution which he hopes will stimulate a demand for the nation-wide "teaching of the painter's, the etcher's and the sculptor's art", thus eventually doing away with the ignorance and superficiality of those many who know nothing of "quality", however deeply they be versed in dates and facts.

With perfect frankness and good humor, Mr. Phillips admits he is experimenting in many of his purchases, rejecting them when wrong, but always himself learning relative values and striving deliberately "to understand the artists in their own day instead of waiting for Time, the ultimate arbiter", to measure their successes irrefutably. Whatever view other collectors and museum heads may take of this well-crystallized attitude, the appreciation of a rapidly growing public is shown by the thronged gallery every exhibition day, the scholars and critics from far and near who come to study and enjoy.

Both book and gallery are, of course, individualism in art education, but conceived with a breadth and effectiveness that should be of increasing benefit as Mr. Phillips himself mellows. The book deserves high rank, while as evidence of its author's generous public spirit, it need only be said that the volume is selling at a third of what it cost to produce.

ARTHUR STANLEY RIGGS.

*Masterpieces of Greek Drawing and Painting.* By Ernst Pfuhl. Translated by J. D. Beazley. Pp. viii, 150. 160 illustrations, many in color. The Macmillan Company, New York. 1925. Quarto. \$10.50.

This skilful condensation of Pfuhl's great book will actually serve the average student of Greek art better than the original work in three volumes. The larger work was far short of a corpus, while the elimination of over six hundred examples has only emphasized what was most valuable in Pfuhl,—its excellence as an anthology. We can imagine nothing better to put in the hands of a student than these fine illustrations with Pfuhl's perceptive comment in Beazley's vigorous English, and the veteran archaeologist can hardly turn over the plates, glancing at the commentary, without gaining new points of view. For the few who do not know the larger Pfuhl it may be added that the scope is Greek pictorial design from the geometric period to the Pompeian frescoes, and that while no kind of drawing and painting

is neglected, vase-painting naturally dominates the rest.

FRANK JEWETT MATHER, JR.

*L'Art et la Religion des Hommes Fossiles.* G. H. Luquet. Pp. 231. Illustrated. Masson et Cie., 120 Bd. St. Germain, Paris. 1925.

The book is divided into two parts—the first on Art, the second and much the shorter on Religion. After the orientation chapter, the author discusses in turn decorative and figurative art and ends the first part with a chapter on the origins of art. There are two kinds of realism in Paleolithic art, not only different but also opposed. Visual realism is preponderant, but there is also intellectual realism. The co-existence of the two subsists down to the Magdalenian Epoch, which is the artistic apogee of the Paleolithic. The author believes that figurative art of the Aurignacian Epoch was purely and simply figurative, dictated by the pleasure the artist had in creating images of objects existing in nature; it had neither the magic destination nor the decorative rôle which is attached to Magdalenian art.

In summing up Part II, it is declared that as far back as the Mousterian epoch, sepultures indicate that the dead were considered as conserving after death a sort of existence analogous to their earthly life, in which relations were kept up with the living; hence the funeral rite as a step toward making these relations as agreeable and harmless as possible. Certain manifestations of Magdalenian art presuppose belief in sympathetic magic—for example, figures of wounded animals and masked human figures. It is probable that the efficacy of disguises in the chase may have led to belief in the magic virtue of the disguises or masks, which in turn became the attributes of the magician. The author's familiarity with the subject is confirmed not only by the quality of the text but also by the numerous references to the literature now at the command of the serious student of prehistoric art and religion.

GEORGE GRANT MACCUDY.

*Prints and Books, Informal Papers,* by William M. Ivins, Jr. Pp. xi, 375. Illustrated. Harvard University Press, Cambridge, Mass. 1926. \$5.00.

The first effect in reading this book by the Curator of Prints in the Metropolitan Museum of Art, is to arouse one's jealousy, because, as he acknowledges, the joy of living and working among rare books and prints, of being able to "poke about" among such treasures, is a rare

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"lark" and one envies him the opportunity for study such a position affords.

The book is largely made up of descriptions of the collections, gifts, accessions and exhibitions in the Print Department of the Museum, and perhaps is chiefly of interest to the collector and connoisseur, but the writer has made the subject so alluring he will undoubtedly inspire his readers to become students of this charming form of pictorial art. But one must have leisure and access to this wealth to enjoy it to the full. Many persons who appreciate pictures are quite diffident before prints.

There are several chapters devoted to the illustrated books of the fifteenth century. The engravings on wood and metal described by the author are among the oldest known. Dürer was the first great master of both mediums. Those masters of engraving and etching—Van Dyke, Cranach, Rembrandt, Altdorfer, Mantegna and others—are discussed adequately. A complete set of Hans Holbein's *Dance of Death* is a precious possession of the Department, as only six sets in the great European public collections are known.

French prints of great variety of the last hundred years (and no country has produced such a volume of printed pictures) are entertainingly described. Lithography, too, is skilfully handled. Mr. Ivins calls his essays "Informal papers", but they evidence a wealth of knowledge and are most informing.

In its make-up the book is like all those issued by the Harvard University Press, of exceptional perfection in paper, type, binding and illustration.

HELEN WRIGHT.

*My Method, by the Leading European Black-and-White Artists. Edited by Fernand A. Marteau. Pp. xvi, 68. Numerous illustrations. Quarto, paper covers. Gordon & Gotch, Ltd., 75 Farringdon St., London, E. C. 4. 1926. 7/6d.*

"My Method" is an attractive compilation of the methods used by a goodly number of the European artists. As what an artist has to say about his way of accomplishing his effects is always interesting, this idea of the editor is happy in its conception and happy in the manner that it has been carried out. It is illustrated by drawings and a portrait of the artist. The little talks by the artists are delightfully informal and surprisingly direct, as it is always a difficult thing for an artist to tell just how he does a thing. While reading the

series of essays can not make an artist, it can none the less go a long way to help him by way of excellent advice and sincere efforts to make plain the most elusive of arts. The artists who are represented include Arthur Ferrier, Georges Henri Hautot, Edward Hynes, Armand Massonet, Fortunio Matana, Maurice Millièrre, Harold Nelson, Emil Orlik, Sem, Norah Schlegel, G. F. Studdy, René Vincent, and Federico Ríbas.

ADA RAINEY.

*An Artist in Italy, by Maxwell Armfield. Pp. viii, 104. 16 illustrations in color. Methuen & Co., London. 1926. 15 shillings.*

This is one of the books on art and Italy—magic combination—that everyone will want to read. Certainly everyone will enjoy reading it. It is a joyous combination of impressions of Italy, its beauty, hill-towns, lowland cities, paintings, artists and wondrous coastline, by an artist who is sensitive to the allure of the immortal beauty of the land of art and who is not in any way orthodox or conventional. Maxwell Armfield has illustrated the volume himself, and these colored reproductions are one of the charming features of the volume. Mr. Armfield sees with his own eyes and is in no way influenced by what others have said concerning that largely written about land. In fact, the point of view of the artist is delightfully original and his impressions are stimulating, awakening a desire to see Italy and her beauty all over again with the new vision of the author. It seems impossible that anything new could be written about Italy, but it is true that it is always the point of view that is new and interesting, not merely the subject. Mr. Armfield has the vision to see toward the highest. He says in speaking of the great artists, that Michael Angelo, Leonardo, Giotto and Veronese expressed "just the same things, and what it all comes to is just the desire of the Infinite".

The book is well written, the artist-author having an unusually happy gift for rich and lucid expression.

ADA RAINEY.

*Yelenka The Wise and Other Folk Tales in Dramatic Form, by Anne Charlotte Darlington. Pp. 224. The Woman's Press, 600 Lexington Ave., New York. 1926.*

Many experiments in sociology are of dubious value, and at times make one wonder if the originator was not striving more for personal gratification than for the public good. The opposite is the case with this slender little



## ART AND ARCHAEOLOGY

volume of dramatized folk-tales by Miss Darlington. Inspired by a very real desire to give Americans something of the atmosphere breathed by the foreign-born before their admittance to this country, and thus bring about a closer and more sympathetic racial contact, the author has kept both feet well on the ground and done a creditable piece of work. The volume contains eleven "one-acters", the first four of Russian derivation, two from Italian sources, and the remaining six from Polish, Greek, Serbian, Hungarian and Rumanian folk-legends. All are characterized by a sympathetic touch, exceedingly simple presentation which adapts them well to amateur production, and a good knowledge of the national backgrounds involved. Properly used, *Yelenka The Wise* should do much good.

*In Quest of the Perfect Book*, by William Dana Orcutt. Pp. xiv, 317. Frontispiece in colors, 84 illustrations. Little, Brown & Co., Boston. 1926. \$5 net.

This being a generation which seems often to prefer the vulgar, the cheap and the tawdry to their antipodes, it is close to sacrilege for his publisher to toss Mr. Orcutt to the jackals in this remarkable and utterly delightful book. Nevertheless, whether the public as a whole has the wit and the culture to appreciate a tithe of what the volume contains besides its master-craftsmanship as an example of the "art preservative", its publication is a splendid gesture. Perhaps, after all, there are still enough human beings left in this world of advertising and "follies" to make the experiment more than a *succes d'estime*. Let us hope so.

To begin with, Mr. Orcutt himself bears the proud title of printer. In the practice of his profession and in his continuous study to make American printing as artistic and spirited as it is capable of being made, Mr. Orcutt has spent a lifetime in going direct to his sources, in familiarizing himself thoroughly with the unsurpassed standards. While he was doing

this, he grasped opportunity to link to himself many of those men of letters and art whose fine, clear spirits are immortal. With the background of printing, letters and art for his foothold, the author presents a volume which goes far to justify his title, and which, were it possible here to handle in detail, would be a joy to dissect and quote and chuckle over. Mr. Orcutt has, fortunately, what the reviewer lacks: space and time to give dignity and breadth to his presentation. Here it can only be said briefly that this, in the author's own words, is a book which is produced upon the same principles as a de luxe edition, "retaining the harmony and consistency that come from designing the book from an architectural standpoint. It adds little to the expense to select a type that properly expresses the thought which the author wishes to convey; or to have the presses touch the letters into the paper in such a way as to become a part of it . . . ; or to find a paper soft to the feel and grateful to the eye, on which the page is placed with well-considered margins; or to use decorations or illustrations, if warranted at all, in such a way as to assist the imagination of the reader." As Mr. Orcutt is himself the designer of the most beautiful type-face ever produced in America, and a scholar of profound erudition, his authority is beyond question, and the practical test he has given it has produced a volume in which one hardly knows which to honor more: good taste, learning, or wit. The book was printed from a special type, newly cast in duplication of the Roman face called Poliphilus, designed in 1499 by Griffo of Bologna, for Aldus, and the cover design is a skilful modernization of Grolier's tooling of his *L'Anthropologia*, by Capella. Mr. Orcutt himself supervised the book's production, and in so doing has added another triumph to his already long list of honors, for the work interests not only the expert and collector but makes a strong appeal to everyone with human traits and emotions.





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